

THE

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DRAMATIC MIRROR

AUGUST 23, 1911

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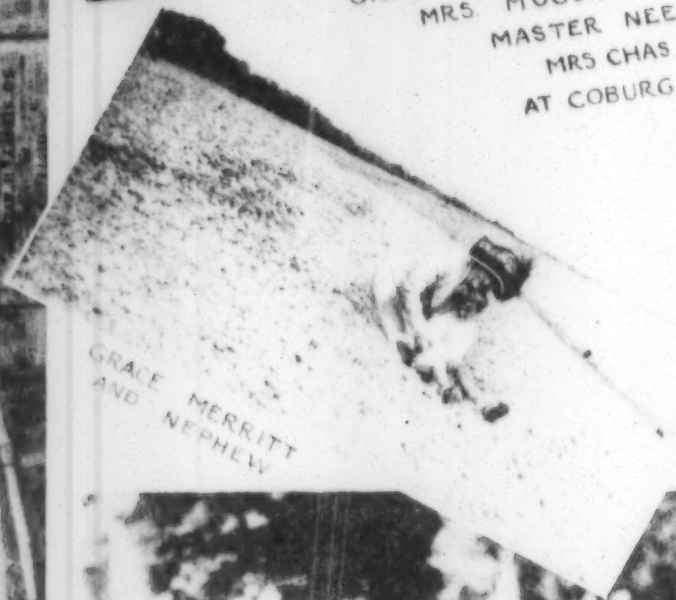
"From the Agent's Point of View," by Alice Kauser



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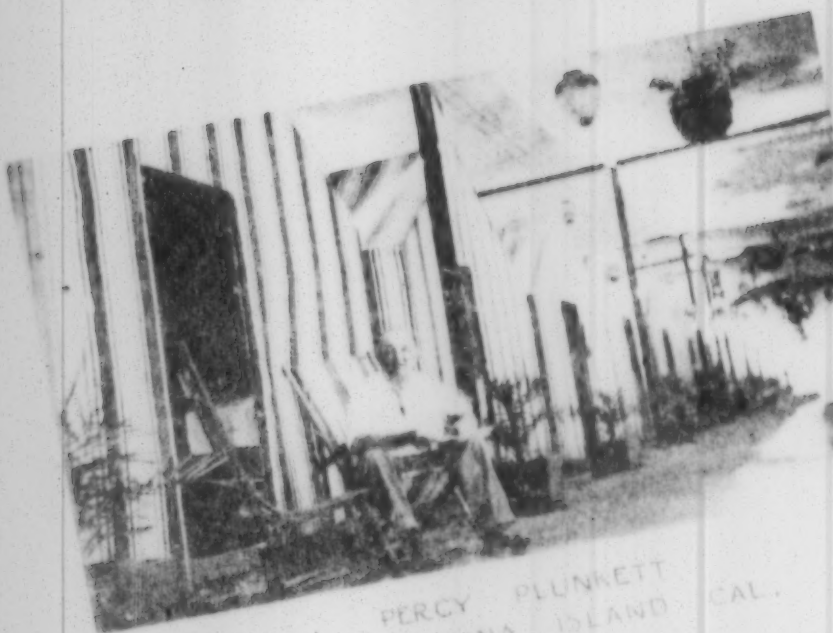


GRACE MERRITT
AND NEPHEW



JULIAN ELTINGE AND HIS FAVORITE
JERSEY COW FORT SALONGA L.I.

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**THE DRAMATIC MIRROR
COMPANY**

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No. 1705

Church and Theatre.

ON ANOTHER PAGE of THE MIRROR will be found an interesting though a somewhat discursive letter from DAVID LLOYD, in which this journal's editorial attitude as to the position taken by the Federation of Catholic Societies with reference to the theatre is in some detail commended, though in essence it seems to be condemned.

Mr. LLOYD complains that the point of THE MIRROR's departure from the position taken by the several archbishops, who signed the Catholic Federation letter, is not quite explicitly set forth, and that its reflection upon the reactionary habit of the church is not pertinent to the discussion.

THE MIRROR agrees with the archbishops that there are some things in the theatre which do not reflect credit upon the theatre, and it may be said that there are some things in every institution that has to do with humanity—even in the church, or in all churches—that do not reflect credit upon those institutions. But in their condemnation of the reprehensible things in the theatre the archbishops went too far when they declared that the theatre has deteriorated to a "wofully great" extent, the inference being that the stage is wholly vitiated and needs wholesale reforming.

Strictly speaking, it should be a wonder that anything whatever could be wrong with an institution like the church, which naturally is hedged by the habits which revered tradition enforces and rigid system maintains. But it is a greater wonder that there is not more that is wrong with the theatre, which depends for its direction upon ordinary—and sometimes sinful—men, who must make a living from it. Yet the church, aside from the really fallible humanity of some of those who are anointed to administer it, almost steadily, from ancient time, has officially opposed many of the things that have liberated mankind and expanded the human soul. The theatre has always shown much of dross, but on the whole it has gone on—and is going on—in line with human advancement.

When the archbishops, in their letter, declared that "public morality and the welfare of the nation" are menaced "by theatrical managers," they followed the habit of general denunciation which has characterized the church always, not regarding the fact that there are theatrical managers who are morally earnest and honest in their vocation, and ignoring the fact that there are many plays before the public that admirably inspire while they innocently amuse. A great majority of playgoers probably have no affiliation with any church—though all churches nowadays contribute patrons to the theatre—yet that great majority are ordinarily moral in character and they are witnesses to the fact that the theatre as a whole does not menace public morality or threaten the well-being of the land.

The archbishops, phrasing their letter generally with consistency, ask their communicants "to keep the theatre from becoming a pesthouse of moral infection." The general public would do that without admonition. It is proper, of course—it is even desirable—for all well-thinking persons, whether of the church or without its pale, to discourage evil plays. And as evil plays generally carry within themselves the elements of failure, thanks to the good sense of the millions who support the stage from generation to generation, there is never any immediate danger that the theatre as an institution can sink to the low level which the archbishops erroneously declare it now occupies.

There are plays dealing with subjects which the bishops specifically name that are opposed by the church because those subjects are deemed by the bishops to be improper for dramatic treatment. Yet several such plays, dealing with details of a social system that has developed many defects, emphasize matters which should be remedied, though the church takes no encouraging cognizance of the faults in the social system upon which such plays are based. The church has to do mainly with spiritual things. Hu-

manity, however, has temporal problems that vex the spirit, and the theatre seems to be the arena in which lessons that relate to such problems may best be learned, as it really has been the cause of some reforms. The spirit of the time is eager to examine and correct errors, though church and other traditions may favor their continuance. Careful study of the history of the theatre will show that a certain part of the evil that inheres in mankind has always been reflected in it, just as the dominating good in mankind always has had illustration on the stage.

Mr. LLOYD is in error when he says the Christian church is younger than the theatre. The theatre of the ancients has no relation whatever to the theatre from which the present stage was developed. And the theatre more and more becomes a living thing, related closely to the life of its time. The church appeals to the spiritual man, while the stage appeals to man's heart and has to do with the emotions which savor or blight his daily life. Churchly authority should be revered in so far as its function adheres to consistency. But when it asserts itself in condemnatory terms as to one detail of life and ignores other details that cry out for attention, and when it runs counter to human progress, does it not lose its potency? "In respect to the drama," asks Mr. LLOYD, "is it any more than the function of the church to watch and admonish it?" No—perhaps. Nor is it any more than the function of the church to watch and admonish political crime and misdoing, commercial chicanery and many other evils that unhappily affect humanity in regard to morality as well as to other things. Why should the theatre—which the great moral public can and does eventually regulate within reason, all things considered—be the special target of the church, while the church takes so many other things that need correction as matters of course?

Mr. LLOYD says that the church is the expositor of ethics and he brings forward the formative teachings of St. PAUL and other long-departed Fathers. These were exemplars whose ethical philosophy was admirable, but their comprehensive admonitions seem to have fallen into disuse in the very places in which and from which they should still resound.

There is no thought on the part of THE MIRROR that the church usurps its authority in watching and admonishing the theatre. But the church should be reasonable in its proclamations. While it assails evil in the theatre it should not fail to recognize good in the theatre, even in the documents that are phrased as is anathema, and it should pay attention also to evils outside of the theatre in a like spirit. Mr. LLOYD complains that the drama, "which is nothing if not ethical," has developed no ethical system, and therefore holds that the ethical system of the church should control. No doubt it should, in reason, but while the ethical system of the church is a fixed thing, and general principles of morality have general application, conditions of life are ever changing and there is little effort by the church to meet new problems. The church's system of ethics presents a stern science of morality in which, as influences intended to be corrective, severe exhortation and threat, the levying of penance and the fears of purgatory, with ultimates of hell and damnation linger to terrorize. That this system is being replaced by a philosophy of moral conduct more human goes without saying; and the modern ethicist more rationally argues for a scheme in which ideal human conduct is the aim. This involves the joy and brightness as well as the darkness and melancholy of life, for otherwise Nature herself is in error. And the theatre teaches something of such a system. For the drama in its better estate develops ethical details which are of more or less value because they relate vitally to the life of the moment. There is no pretence that the theatre "preaches better" than the church, which takes the position that the theatre does not preach at all. The respective functions of the institutions have no likeness. Yet the theatre in its irregular way conveys messages the significance of which even the church should recognize.



THE USHER



AT a dinner held in London, at the Cafe Royal, Gordon Craig was the guest of honor. Responding to the numerous agreeable things that were said about himself and his ideals, Mr. Craig said in part: "I am told that in England the art of the theatre, like most other arts, is ignored by the public, though it is much talked of by a few individuals. But what is extraordinary about that? Art is not a national thing; it is much greater, it is a religious thing. Is it then surprising that only a few million people in Europe should love it? But let them talk as little as possible about art. Let them rather create it and enjoy it."

Esoteric as this may sound, it is little short of arrogant nonsense, for art is one thing, and religion is quite another. Art is, was and will be simply a manifestation of beauty, and religion is as eternally dedicated to morality, just as science, the third member of the trinity, is just to science, the third member of the trinity, concerns itself with truth. Now, Mr. Craig may argue that morality is beautiful and truthful, and hence that religion, art, science are identical.

This view of the matter, however, is far from exact. The three may be co-ordinate qualities, each necessitating the others, but although they exist only in company, they are still as separate as the roundness, the hardness and the brownness of a pebble. Nobody would confuse the color of a stone with its shape or its density. Why, then, mistake the beauty of life for purity or for truth? Religion, art, and science are simultaneous attributes, but by no means identical.

THE MIRROR has carried news of the expansion of J. C. Williamson's extensive theatrical interests in Australia. With his partners he now controls the largest amusement plant on that continent.

Mr. Williamson's company employs some 750 persons in Melbourne and Sydney alone, and their enterprises are comprehensive. Mr. Williamson says that the Melba Grand Opera company which he will direct in Australia this season will entail an expense of £3,000 a week apart from the diva's fee.

It is pleasing to note the prosperity of this American, transplanted in a foreign soil.

One reading old theatre chronicles—even those of a hundred years or more back—will discover many features known to the grandfathers that nowadays are supposed to be "new."

And the later "palmy days"—for palmy days are those which project memories to the future, and these days in time will be regarded the same—will reveal to the student matters that astonish.

Thus the Boston Herald of Sunday, Aug. 2, 1863, had an advertisement of Morris Brothers, P. H. and Trowbridge's Minstrels that set forth:

A Camp.—The Management respectfully beg leave to announce that they will commence their Ninth Regular Season Monday Evening, Aug. 3d, 1863, with an entire new entertainment, original with themselves; also to call atten-

tion to their New and Splendid Entrance, the most beautiful in the world! The Ladies' Boudoir! The New Decorations! The New Cushions! The New Refreshment Saloon! The New Revolving Wind Fans, which constantly makes a current of air through the audience, making a pure and healthy ventilation all the time. In case of Fire or Accident, a large door on each side of the Stage has been erected, one leading into Province Street, and the other into Province Court; the Hall being on the first floor, parents, husbands and others need have no fears of sending those most dear, as the means of exit are ample and superior to any place of amusement in this country.

Sounds up to date, does it not?

Grace Griswold has become greatly interested in a movement to establish a string of clubs for the women of the profession, similar to the Three Arts Club of New York, of which she is an active member and worker. While appearing in Chicago as Aunt Salina in Seven Days she interested a number of well-known women in that city in a proposed club along these lines, and since several prominent women of the profession have added their interest, there promises to be a successful conclusion of her preliminary work.

The Three Arts Club of New York has recently moved into a new and commodious club-house on West Eighty-fifth Street, and the officers and board of governors have offered every assistance in the establishment of clubs of a similar nature throughout the United States.

As Miss Griswold will spend some time in Chicago the coming season she plans to complete the details of the organization of a club in that city. She is a resident of Chicago, having been dramatic critic on the Saturday Evening Herald for many years, and also having promoted many amateur performances there. It was with John Griffith that she made her debut at the Schiller Theatre in that city, after having served a valuable apprenticeship with the late Augustin Daly's company.

Fanny Garland was leading woman with Wright Huntington's stock company at Terre Haute, Ind., last season. Near the close of the company's term she married Mr. Filbeck, proprietor of one of the principal hotels of the town, and retired from the stage.

Her retirement was regretted by the company, with all the members of which she was a favorite; and news of her domestic career was eagerly sought from time to time.

Jessie Brink, character woman of the company, was a particular friend of Miss Garland's, and kept up a correspondence with her. Miss Brink was repeatedly invited to visit Mrs. Filbeck at Terre Haute, but professional and other engagements prevented their foregathering.

This season Miss Brink has been a member of Mr. Huntington's stock company at the Murat Theatre, Indianapolis. The other day she received a letter from Mrs. Filbeck announcing that the latter had twins, and beseeching her to come on and see them.

This was a magnetic appeal, and Miss Brink, on a Tuesday, decided to take an interurban car from Indianapolis and make the visit between night performances. Mr. Huntington in the meantime had sent to Mrs. Filbeck a long telegram of congratulation upon her motherhood.

Miss Brink, going to the trolley station, saw a car labeled "Terre Haute and Richmond," and took passage on it. After a two hours' ride she found that she was going away from the Terre Haute direction and toward Richmond. She took a car back and spent most of the day in reaching Terre Haute, wearied by the journey and worried about her return to Indianapolis for the night's performance.

She was greeted at Terre Haute, however, most happily by Mrs. Filbeck, who was in blooming health. Asked about the twins, Mrs. Filbeck, with a somewhat guilty air, took her visitor to a region removed from the domestic, and proudly exhibited a couple of very young chickens. They were the twins.

While prosperity has crowned the efforts of Al. G. Field, the minstrel man and manager, it is doubtful if he or any one else in his vocation has received a tribute like that conveyed by these verses:

When labor's done and life is past,
As comes to all of us at last,
And at the judgment bar we stand,
The sheep and goats on either hand,
I think I know your final plea,
And what your future fate shall be.

When Gabriel's trumpet thrice has pealed,
His cry rings forth: "Call Al. G. Field!"
And bowing low before the book
Of Fate, with kind but homely look,
The prince of modern minstrels stands,
An old-time banjo in his hands.

The angel speaks: "What is thy plea
Whereon must rest thy destiny?"
Then, lowly kneeling, Field doth say,
"Dear Lord, on this thy judgment day
I bring thy gift of minstrelsy,
Which long ago thou gavest me."

"I've tried to charm away men's fears,
And oft have dried the mourner's tears;
By song and laugh and merry jest
Thy minstrel, Lord, hath done his best."
Then, with a smile upon his face,
The angel answers, full of grace:

"Well done, good minstrel, though men carp,
Unstring thy banjo, take this harp;
And when the Pharisees shall frown,
Tune up thy harp and wear thy crown."

And who, the reader may ask, wrote the foregoing? Why, no less a person than Dr. H. M. Hamill, of Nashville, Tenn., known throughout the country for his long association with general Sunday-school work and as a lecturer at Summer religious conferences and Chautauquas.



Here, Buffalo.

WALLACE WIDDICOMBE, H. REEVES SMITH AND MARGARET ANGLIN AS THEY APPEARED IN "GREEN STOCKINGS"



FROM THE AGENT'S POINT OF VIEW

By ALICE KAUSER



TO SELL A PLAY is not a difficult undertaking.

To place it with a management that will produce it worthily and exploit it to its innermost value, is quite another matter. The demand for plays—American plays—has become more and more extensive. There is a sound and insistent market for them. Outside of the well-established managements, there are a score of others, besides the actors and actresses who hope through the purchase of a play to hoist themselves to stardom. From all these quarters comes the demand for plays.

To my mind, the agent's real worth lies in the selection of managers and stars. A play sold to a certain manager, or actor or actress-manager, is sure to fail; sold to another, a different story might be told. From some managers, critics and playgoers demand a play of real intrinsic worth, what some misguided people call a "literary" play—as if the drama were not the highest expression of art. Hegel said it was more than a century ago! From other managers less is expected; perhaps because these managers have produced plays of indifferent quality, sometimes hitting the popular fancy, sometimes missing it entirely, because they have produced plays of unquestionable character with unquestionable intent; or musical comedies of the type supposed to suit the mood of the "tired business man." In the hands of these managers, a masterpiece of Maeterlinck, Pinero, or Rostand would fare badly. Even the value of the play would not be fully recognized.

Any work of art requires proper surroundings. The Venus de Milo would be a grotesque exhibition in a Harlem flat; Sister Beatrice on Eighth Avenue would be a desecration. Extreme examples are purposely selected.

The work of the agent is not simply the sale of plays; it is interesting managers in new ideas and new authors, and in pointing out to authors what the respective wants of stars and managers may be. By this is not meant that horrible tailoring of plays for stars that ten years ago seemed to be the only resource of American authors. Managers and stars have come to realize more and more that they must vary their dramatic wares. They cannot, year after year, produce the same kind of play. So, too, the agent, if he or she is a real agent, must perforce keep abreast of new tendencies and developments of art, using the word in its broadest meaning. And above all else, the courage of playwrights to do the best that is in them must be kept up. They must not be allowed to do work that is just "good," or that is "good enough." These mistakes are as great as that implied by the oft-heard phrase, "It is too good for the public." That theory is a fallacy invented by mediocre minds to cover their own impotence.

The agent should never be afraid to show a manager, provided he is the proper manager, the highest type of play, if he has the honor of pos-



Hagen, Detroit.

ALICE KAUSER

sessing one. For three years I tried to sell *The Blue Bird*. My endeavors began much before its Russian production, and two years before the English one. Three managers, among the limited number who could produce a play of this calibre, saw its beauties. One was afraid of the enormous outlay and heavy running expenses; the second could not make his partner share in his enthusiasm, and the third wanted such changes in the wording of the text as Maeterlinck could not accept. The qualities of the play, therefore, were not ignored by all managers, as it has been said.

Again, recently I saw a paragraph regarding *Kismet*. It was stated that the play had been peddled about in the United States, and that all the leading managers refused it. *Kismet* was not peddled about in America. It was shown to one manager only previously to its London production, and that manager was ready to take it, but he insisted on too long an interval before production. The play then was held awaiting the London verdict. This much in justice to our managers' judgment.

The difficulty of the playwright's art, outside of the essential technical craftsmanship that some do not easily acquire, is the fact that its appeal is not direct from playwright to critic or playgoer. It is seen through the intermediary of the actor, a living personality, that may excite sympathy in some and dislike in others. The architect exhibits his plans; the sculptor sets up his statue; the novelist, essayist, short-story writer has his work printed; and the finished product is ready for public criticism. Not so with the playwright. He has written a play—granted, a fine play, or even a great play, but that is not the end of his labors. He must find

a manager, who will, so to speak, collaborate with him in the essential task of production. A fitting, suitable background has to be cast. How many plays have we all seen that have failed because of mis-casting! Their name is legion.

Managers have been abused indiscriminately. They have been accused of being "commercial." They are no more commercial than are picture-dealers. Their profession must pay precisely like any other profession—for instance, that of a clergyman. If it does not pay, they are neither managers, picture-dealers, or clergyman—they are dilettantes, amateurs. Nowadays no one ever accuses Shakespeare of having been a commercial manager, nor Molière either for that matter, in producing plays at the right moment, when the minds of the prospective hearers were ready and in sympathy. No one finds fault with Aeschylus, Sophocles, Aristophanes, Shakespeare, Molière, or Schiller for writing plays with a definite purpose in view; and—leaving the Greeks apart—for a distinct personality. For these masters—the demi-gods of the guild of playwrights—knew their craft perfectly—knew its possibilities and its limitations. They knew that it was

not sufficient that a play should be a masterpiece; it had to be acted to demonstrate whether it was a work of genius or not. That no actor can make a play is a truism. That many an actor has destroyed a play is still truer. Therefore, to select the manager or the star who will best understand, produce and cast the play, is the most vital and imperative task of the agent.

Alice Kauser

JULIAN ELTINGE'S THEATRE.

A. H. Woods announces that the Julian Eltinge Theatre is an assured fact and will be built at once. A lease has been signed for the ground on Forty-second Street, directly west of the Liberty Theatre, for twenty-one years, from Sol Bloom, who represented the owners. The plot is eighty by one hundred feet, and a theatre will be erected with a seating capacity of one thousand. Plans will be drawn up at once and the work will be pushed rapidly, as it is Mr. Woods's desire to open it about Feb. 1. It will be devoted to all the Woods attractions, but principally to the plays in which Julian Eltinge and Marguerita Sylva star.

A LITERARY TOUR.

Convinced of the commercial expediency of writing, Wylder H. Waters, dramatic critic of the *Times-Democrat*, Muskogee, Okla., is now devoting himself to another branch of literature. To win a bet, he set out with his wife on June 15 to earn a living by writing visiting cards. On Aug. 10 Mr. and Mrs. Waters arrived at Albany, on their way to the home of literary culture, New York city. They have earned all their funds by industrious recourse to artistic penmanship, and expect to clean up enough ready money among the patrons of society in the metropolis to take them back in triumph to the unbelievers of Muskogee.



THE MATINEE GIRL



THE jewel-like brilliance of Henrietta Crosman's acting is undimmed. Rather, it seemed to me, as I sat watching it on a humid night last week, its lustre has increased. Never since she set Broadway's jaded nerves athrill with her fresh, rollicking Mistress Nell, was I more completely under her dramatic spell than when she played the shrewd widow who set her sister's tangled affairs straight and nearly made a frightful knot of her own.

Make-up is marvelously kind to Miss Crosman, perhaps because she treats it with reverence. She would seem to have been banting, which is wise, for a woman's attractiveness is in inverse ratio to her overplumpness, especially on the stage. Her movements have the swift grace of a lithe girl of eighteen. Her intelligence flashes about a scene as lightning plays about a metallic roof. But her last charm, to me, as her first and continuous one, is the crystal-like purity of her diction. Her words are living things, so are they charged with her power.

I have seen a truly happy man.

He was an actor and married. Therefore you will agree with me that he has a full share of earth's tribulations. He was happy, nevertheless.

Happiness beamed from his eyes and radiated from his tanned brow and cheeks. It smiled from his lips and flowed out of his finger tips.

What was the man doing? Sitting at his own table in his own dining-room, three feet away from the green grape arbor of his own home. And he was making toast, in a nickel contrivance attached to an electroliner.

Where was the man? At the new little theatrical colony at Great Kills, on Kill von Kull River, Staten Island.

Who is the man? Henry B. Stanford, called "Good King Hal" by his chums, and leading man for Viola Allen, and late of the New Theatre, on the posters.

We hear a great deal about the domestic woman. Mr. Stanford is a domestic man, and his domesticity flourishes without hindrance at Stanford Lodge. When cooks prove faithless or inebriate at Stanford Lodge, the master aids the mistress in preparing the meal. And it is a good meal, too, showing the value of chafing dish experiments as preparation to meet crises in the kitchen. Moreover, he is a cook that never loses his patience and never complains of the abnormal appetites of the family.

When he and family and friends have consumed a few loaves of his willingly made toast, Mr. Stanford's happiness continues. It is not interrupted, merely merges itself in another stage. This is the bathing stage. He and his wife, Laura Burt, and their troop of guests—they had forty one day when the Hungry Club visited them—put on their bathing suits and troop down from the highest hill where stands their brown and white cottage with the sloping lawn and the home-grown garden, to the bay. Snarleyow, their yellow collie, brings up the rear of the picturesque procession, that, having reached the dock, breaks up into sailing parties, that intermittently dive and sail. One of these was an eleven o'clock moonlight party. Happiness, domesticity, hospitality, thy name is Stanford Lodge.

Mrs. Edeson has a brand new pink nephew which was christened Robert Edeson at the quaint village church at Sag Harbor as an incident of a recent family house party at Strongheart House.

"The christening was a success, for he never whimpered (the baby, I mean)," was Mrs. Edeson's report of the event.

The announcement that William Elliott is to be associated with David Belasco as a producing manager is in fulfillment of the wish of the wife of one and daughter of the other. It was the late Mrs. Elliott's ambition for her husband that he leave off acting and essay management. True to his plan to realize every



EVA DAVENPORT DRIVING JOE RATCLIFF TO THE BEACH AT BLOCK ISLAND

wish of his beloved daughter, Mr. Belasco has given his son-in-law this opportunity.

Phrenologists who examine his cranial bumps say that John Kellard has continuity, which is phrenological for knowing what one wants and keeping after it. Last Spring I met Mr. Kellard in the Irving Place Theatre, sitting alone and intent upon the methods of a German realist.

"This is an ideal place for the production of classic plays," he said. "Last season Andrew Mack and I had nearly completed arrangements for a lease of the place. Something happened at the last minute. But the plan lives."

The announcement that Mr. Kellard and his associates have opened a supplementary season there confirms phrenology.

To Bessie Gros, the smallest and one of the youngest dancers atop the New York roof, has fallen an unusual honor. Wonder why we talk of honors befalling persons? Assuredly most persons raise an energetic hand and pluck them. Bessie Gros is of the mind that she kicked hers down with her nimble toes.

The babyish looking girl just turned the corner out of her teens is training all the ensemble dancers who will go on tour with The Follies of 1911.

Eva Davenport, of The Kiss Waltz company, is literally the biggest belle of Block Island. Miss Davenport goes back to the island off Newport Summer after Summer. Friends who did not follow her to the quaint island community have asked annually the question: "Eva, why do you like Block Island so?" The Davenport answer, did not modestly forbid, would be like the teacher's reply to the pupils who wanted to know what made the lamb love Mary so. Block Island loves Eva Davenport, boasting of her as its best swimmer, dancer and story teller. The photograph on this page proves her prowess as a driver.

Helen Cook Ryerson, who formerly played Claire Flower in The Concert, has been promoted to the larger role of Fanny Martin, who drapes herself admiringly about the person of Leo Ditrichstein, the Master. Handsome drapery!

Al. Woods advertises a new musical comedy entitled Love's Agency. "Where is the agency?" ask ribald questioners by telephone. "What is the agency?" ask leering persons face to face. But Mr. Woods turns on one a calm ear, on the other an impassive face. "Go to the show and find out," he says. "You convince me I have a good title."

With many apologies, an urbane English ac-

tor requests the information: "For Lady Godiva, now, don't you think they'll have, not dress rehearsals exactly, but undress rehearsals?"

The beautiful souvenir album of the Russian dancers, season 1911-12, informs the reader that Alexis Kosloff has danced before the "King of Switzerland."

O, Morris Gest! or, O, Paul Benjamin; or, O, Mr. Printer!

The actor folk of Staten Island are lonely because that genial spirit, Maggie Holloway Fisher, has deserted that round spot in the Atlantic for wedge-shaped Manhattan. Because Mr. Fisher's duties as instructor in the American Academy of Dramatic Art require his being nearer his classroom than Westerleigh, S. I., the hospitable Fisher cottage has been rented and Mr. and Mrs. Fisher have set up their household gods and placed their furniture in Ninety-second Street near enough to Riverside Drive for a glimpse of the Hudson.

"And now, my dear," said the sunny natured English-American actress, "you really must not be homesick. It doesn't matter where we are, but how we are. We'll play we've been on a long vacation and are coming home."

The wrench of leaving a home of twenty years would be less hard if they knew how genuinely the players and other good folk left behind miss them.

Edmund Russell's utterances are Emersonian in their nut-like truth and disconnectedness. Here is a discussion of artists and artistry I heard from him:

"Vibration, perception, selection are the three prime qualities of the artist. He must feel, must understand, must give. The first concerns himself and is his reason for choosing all the discouragements and disadvantages of the artistic life. The second is negative and general—more perfect vision, clearer consciousness of nature. The third holds his real rank, his value to the world, his offering, his message. It is what he gives, not how he gives it. He is to guide others back over the road he has come. His concrete interpretation is to illumine their understanding with his primary quickening. The evolution of man is the involution of God."

"What next, O Alexandra?" an admirer asked Rose Stahl, whom he had named the female Alexander after her conquest of London, when Miss Stahl returned from Europe.

"What next?" repeated Maggie Pepper. "When I open the Harris Theatre the last night of this month it will be the proudest moment of my life."

It was at the Hackett Miss Stahl played for a year in The Chorus Lady, and she has a sense of half pleasure, half superstition, but at all events poignant satisfaction, in introducing Maggie Pepper to New Yorkers from that stage.

Mr. and Mrs. Wilfred Clarke, Doris Keane, and Bernard Fairfax are among the guests that Adelaide Prince has entertained at Justholme, her place near Dunnfield, N. J., this Summer. Miss Prince has continued her rising at dawn and barefoot walking in the grass treatment for city wearied nerves. Once she broke away from the regimen and visited the metropolis. "I went to the city to see the doctor and had a lovely spree instead. I returned home much improved," she said.

Viola Allen says the message of The White Sister is so plain that even an inebriate can read it. She tells of the visit of a convivial Philadelphian—oh, yes, dear reader, some Philadelphians consume strong drink—to the box-office between acts: "If she don't send that red rose I'll go off my d—d head," he sobbed.

After the last act he was feeling much better. "Night, night," he said, as he passed the treasurer. "Glad that fellow didn't get her after all. He wasn't worthy of her."

THE MATINEE GIRL.

EDMOND ROSTAND INJURED.

While motoring from Cambo-les-Bains to St. Jean de Luz on Aug. 16, Edmond Rostand was injured by the overturning of his car. In taking a corner at high speed the automobile skidded and overturned in a ditch at the roadside, pinning the playwright beneath the machine. His companions, who escaped unhurt, were unable to extricate their less fortunate friend until aid was brought by neighboring farmers. M. Rostand was hurried back to his villa at Cambo, where doctors have since been in constant attendance. Later reports, however, relieved the anxiety caused by the accident, for aside from contusions about his head and stomach, the poet was not seriously hurt, and the doctors announced that with ordinary precautions he should soon recover.

CHARLES FROHMAN AT REHEARSAL.

On Aug. 15 Parlor A, at the Hotel Knickerbocker, was the rehearsal stage for The Siren, which will open the Knickerbocker Theatre on Aug. 29. Donald Brian, Julia Sanderson, Frank Moulan, Pope Stampfer, Will West, Gilbert Childs, and their cohorts went through their roles before Charles Frohman, who was seated in a wheel chair. Harold Vickers was the orchestra and Thomas Reynolds prompted. Mr. Frohman hopes to see a rehearsal at the theatre if his unfriendly rheumatism will permit.

MRS. FISKE'S REMARKABLE SEASON.

Mrs. Fiske and her company arrived in New York last week, having ended a tour of the Pacific Coast and the Northwest on Aug. 12 in Minneapolis. Throughout this Western trip Mrs. Bumpstead-Leigh was presented. Mrs. Fiske has completed a remarkable record, having acted sixty-seven consecutive weeks. Her tour began in March, 1910, at the Lyceum Theatre, New York. During this period she appeared in Pillars of Society, Hannele, Becky Sharp,



EDMOND ROSTAND

and Mrs. Bumpstead-Leigh, besides producing two one-act plays, Schnitzler's The Green Cockatoo and Synge's In the Shadow of the Glen. She will divide

her vacation between the seashore and the Adirondacks, and will begin rehearsals of Langdon Mitchell's comedy, The New Marriage, the latter part of September.

A CITY ISLAND EVENT.

A benefit performance at Notelppa Lodge, City Island, New York, included many prominent professionals in the programme. Thomas Wise, Gertrude Whitty, and Fred Reichelt appeared in a comedy sketch called A Happy Home. Another farcical skit called Two Naughty Old Ladies was done by Mattie Ferguson, Gertrude Whitty, Kate Jepson, Jessie Ralph, and Thomas Wise. Solos and recitations were given by Gertrude Wainwright, Marie Wainwright, William Robetsek, May Drost, and Jack Terry. The Royal Arcanum Band opened and closed the programme.

NEW SHUBERT COMPANY.

William Klein, Charles A. Bird, and Joseph W. Jacobs, of New York, incorporated the Shubert Theatrical Company on Aug. 15, in Trenton, N. J., to take over all the property and business of the New York company operating under that name. Authorized capital stock is \$1,800,000. This reorganization will permit an extension of activities, one of which Jacob Shubert said, is the building of a new theatre on the Koenigsstrasse in Berlin. This, if successful, will be followed by other theatres for musical productions in Berlin, Paris, and Vienna.

TYLER GETS WALLER.

Liebler and company, through their managing director, George Tyler, have secured Lewis Waller for their production of The Garden of Allah. During the run of The Garden of Allah at the Century Theatre Mr. Waller will appear in Henry V. at a number of matinees. Mr. Waller has never before appeared in America.

THE STAGE BIRTHDAY CALENDAR**August 22.**

Fritz Williams, who has been engaged to play the lead in What the Doctor Ordered, under the management of Wagenhals and Kemper.

Rosie Green, who, along with Joe Keno, now entertains our vaudeville patrons, being seen last week at the

ALICE DOVEY

New Brighton Theatre, Brighton Beach.

Charles A. Millward, who appeared last season in The Speckled Band and with Ethel Barrymore in Tre-lawny of the Wells.

Louise Moodie, the English actress, who has appeared in this country with Lester Wallack's company in 1884, with John Hare in The Gay Lord Quex in 1900, with Henrietta Crossman in Sweet Kitty Bellairs in 1903, and with Olga Nethersole in 1906.

August 24.

Harriet Otis DeLennough, for the past two years a member of the New Theatre company, appearing in The Cottage in the Air, Strife, The Nigger, Don, Sister Beatrice, The Thunderbolt, Vanity Fair, The Blue Bird, and Nobody's Daughter.

Arthur Stanford, who appeared with Elsie Janis in The Vanderbilt Cup, The Hoyden, and The Fair Co-Ed, and last seen with Marie Cahill in Judy Forgot.

Walter Prichard Eaton, whose opinion upon things dramatic are quite familiar to the readers of the New York Tribune, the New York Sun and the Boston Transcript.

Max Beerbaum, the clever English artist and critic, author of The Happy Hypocrite, half-brother of Sir Herbert Tree, and husband of Florence Kahn, the American actress, whom he married a little over a year ago.

Clinton Preston, for some time seen with John Mason in The Witching Hour.

August 25.

Blanche Bates, who will make a tour of the principal cities this year, presenting her vehicle of last season, Nobody's Widow.

George Fawcett, pending his reappearance in a stellar capacity, is now at The Playhouse with Douglas Fairbanks in A Gentleman of Leseure.

Veda McEvers, who divided last season between We Can't Be as Bad as All That and with Mrs. Fiske in Pillars of Society, Becky Sharp, and Mrs. Bumpstead-Leigh.

Murdock J. McQuarrie, the third in the famous sextette of McQuarrie brothers, five of whom have sought fame behind the footlights, all being specially well known to theatregoers on the Pacific Coast, though the one who celebrates this birthday has appeared with several Eastern stock companies and in The Man of the Hour.

Mabel Freneyar, once of The Telephone Girl, The Rounders, The Girl in the Barracks, and Babes in Toyland, but who has lately appeared in dramatic productions solely, such as The Stronger Sex, The Only Law, Father and the Boys, and with the Empire Stock, Syracuse, N. Y.

Paul Porel, distinguished in French theatrical circles as manager and historian, and, incidentally, the ex-husband of Madame Rejane.

Yvonne de Treville, remembered for her work here with the Castle Square Opera company, now a leading artist in the European opera houses, and due to reappear here this season as a concert singer.

Harry Stanley Keaton, the second son of Joe and Myra Keaton, and who is not unknown to stage fame as "Jingles."

August 26.

George Woodward, who during the past dozen years has appeared with many feminine stars, such as Georgie Cayvan, Julia Arthur, Viola Allen, Julia Marlowe, Eleanor Robson, Henrietta Crossman, Annie Russell, and Margaret Anglin.

J. C. Williamson, the Australian theatrical magnate, who only a few weeks ago paid a visit to New York, searching for novelties for the Australian stage.

Virginia Buchanan, the veteran actress, specially remembered in late years for her work with James K. Hackett but who has now retired from professional activity.

Samuel Reed, recalled with De Wolf Hopper in the original productions of Wang and Panjandrum, and who afterward distinguished himself in a number of Frohman productions, notably Too Much Johnson, The Liar, Sue, Never Again, On and Off, Make Way for the Ladies, and Coralie and Co., Dressmakers.

Georgia Ethelia Cohan, the daughter of George M. Cohan and Ethel Levy, who this day celebrates her eleventh birthday, and it will be interesting in the years to come to observe if she develops any of the talent which has made her parents famous.

William H. Conley, who recently appeared with the Aborn Opera company in Red Feather, in which opera he appeared on tour with Cheridah Simpson the season of 1907-8.

August 27.

Francis Carlyle, a few of whose recent successes have been in Clarice, The Honor of the Family, and The Flag Lieutenant.

Edward Mackey, who appeared last season with Olga Nethersole in Mary Magdalene and in Everywoman.

Dorothy Marlowe, of the well-known Pony Ballet, who has contributed her share to the terpsichorean feast of many Broadway musical pieces.

Harry Fisher, of whom there is but one, remembered hereabouts in It Happened in Nordland, About Town, The Midnight Sons, and the burlesque at the Winter Garden.

Owen Johnson, author of The Comet, which Madame Nazimova produced.

August 28.

Alice Dovey, who has been highly successful on Broadway in A Stubborn Cinderella, Old Dutch, The Summer Widowers, and The Pink Lady.

Sidney Drew, who at the present moment has turned his talents to the moving picture business, being associated with the Kalem stock.

Jane Wheatleigh, popular stock leading woman, last season in Salt Lake City and this Summer at the Murat Theatre, Indianapolis.

William Beach, one of our best-known legitimate actors, schooled in both the old and modern drama, lately with The Traveling Salesman.

Isabel D'Armond, who is under contract to Joe Weber for the soubrette part in Senorita.

John V. Dailey, for a long time associated with James A. Herne in Shore Acres, later seen on tour in The Sporting Duchess, and in times more recent he has appeared with David Warfield in A Grand Army Man and The Music Master.

GRACE BARTON

Laila Salvini, who has appeared here many times in vaudeville, billed as "The Bathing Beauty," offering a most diverting specialty, being greatly assisted by her pulchritude, a bathing suit, and a bicycle.

A Baldwin Sloane, the popular composer, three of whose latest works are The Summer Widowers, Tillie's Nightmare, and The Hen Pecks.

John Brawn, for a long time identified with Our New Minister, and last season with Frances Starr in The East-West Way.

Frederick Bock, who for the past three years has been playing the role of Colonel Beverly Stoneman in A Gentleman from Mississippi.

Herbert Salinger, brother of both Tillie and Helena Salinger, husband of Odette Bordeaux, and himself vastly popular in operatic circles.

Frank Shannon, recalled in The Flag Lieutenant, Detective Sparks, and The Speckled Band.

August 29.

Mabel Ronbeck, who is slated to play the heroine in The Moral Code this season, under Arthur Hammerstein's direction.

Charles Dalton, late leading man with Ethel Barrymore in Mid-Channel, Trellawny of the Wells, Alice Sit-by-the-Fire, and The Twelve Pound Look.

Grace Barton, formerly with Rose Coghlan in The Greatest Thing in the World, Amelia Bingham in The Climbers, and in The Girl from Rector's, and who appeared on tour last season in The Midnight Sons.

John Ince, this Summer leading man of the Poli Stock, Bridgeport, Conn., his third season with this organization.

Bena Hoffman, the delightful dancer, recalled some years ago in Superba, The Belle of New York, Miss Printz, and with Weber and Fields for three years, while more recently she has appeared with Elsie Janis in The Fair Co-Ed and in the Cabaret performance at the Folies Bergere.

Mrs. John Chamberlain, the widow of the well-known boniface of that name, long ago retired from the stage, and who, both as Emily Thorne and later as Emily Jordan, was a great favorite of the past generation of theatregoers.

Anna Wynne, who made something of a hit last season as an East Side girl in My Man, at the Bijou Theatre.

Margaret Shayne, a niece of Nella Bergen, and who was for a long time identified with the cast of The Lion and the Mouse.

Frances Walstead, who appeared with Mrs. Fiske in 1904, since when she has been playing exclusively upon the British stage.

Elphie Snowden, who used to pirouette in the front row of various Broadway productions, and who has lately been playing in vaudeville. JOHNSON BRISCOE.

PERSONAL



Locke Clute, Detroit.

HACKETT.—Norman Hackett is to be starred by Stair and Havlin next season in a dramatization by Kirkland B. Alexander of Hallie Erminie Rives's famous novel, "Satan Sanderson," which has had a wide vogue. It is intensely dramatic in the sense that it readily lends itself to stage use, the story being such that playgoers cannot fail of the keenest interest in it. A magnificent production comprising five pictorially beautiful scenes, and a strong cast will be provided, so that the venture promises to be one of the important successes of the year. In originating the role of Satan Sanderson, Mr. Hackett will have one of the best opportunities of his career. The first performance will be given at Toledo, Ohio, on Sept. 11, and a tour of the largest cities has been booked, including a New York hearing later in the season. Mr. Hackett has previously starred successfully in *Classmates* and *Beau Brummel*. Last season he had the leading role in the Shubert production of Clyde Fitch's *The City*.

CAMPBELL.—Argyll Campbell, one of the youngest stage-managers in the country, has just completed the cast for the road tour of Paul Wilstach's drama *Thais*, which will open in Johnstown, Pa., on Sept. 4.

IRVING.—Isabel Irving, who last season was with John Drew in Smith, will act as leading lady for Kylie Bellew in Charles Frohman's revival of Hubert Henry Davies's play, *The Mollusc*, this season. The play will not be done in New York, where it has been seen, but will be taken on the road West of Chicago. Miss Irving is to have the role which Alexandra Carlisle and Mary Moore have done in New York. Joseph Coyne and Sir Charles Wyndham have preceded Mr. Bellew in the leading male role. About the new year it is expected that Mr. Bellew will come to New York in a new play.

LAWTON.—Thais Lawton, who came under the management of Charles Frohman at the close of the New Theatre, has been cast for John Drew's new play, *A Single Man*. Miss Lawton was one of the popular and talented leading women whose work contributed so much to the work of the Central Park West institution. With Mary Boland, Jane Laurel, and Louise Drew as associates she will be in good company.

FOY.—Unless Eddie Foy and his manager, A. H. Woods, make up their differences, *The Pet of the Petticoats*, which was to have been Mr. Foy's new starring vehicle, will be produced minus Mr. Foy. The quarrel is said to have arisen over Harry Fox. If the manager and star refuse to come to terms, Mr. Fox will probably have the stellar role.

SKINNER.—The keen curiosity as to who will play the character of Hajj, the beggar, when Edward Knoblauch's Arabian romance, *Kismet*, is performed in this country the coming season, has been satisfied by the announcement that Otis Skinner will be seen in the character which Oscar Ashe, the English actor, played in London. By arrangement with Charles Frohman, Mr. Skinner's services have been enlisted. The play will be produced under supervision of Harrison Grey Fiske, who secured the American rights in conjunction with Klaw and Erlanger.

THE CHURCH AND THE THEATRE.

An Interesting Viewpoint in the Matter of the Catholic Federation Letter.

THE MIRROR gives space to the following, about which it has something to say on the editorial page:

To the Editor of The Dramatic Mirror:

SIR.—In the last clause of your leader of Aug. 9, in which, at the prompting of the *Sun* and the *World*, you return to the subject of the open letter of the American Federation of Catholic Societies, you demonstrate anew that one touch of provocation makes the whole editorial page of THE MIRROR kindle. The quality has certainly the flavor of conviction. Yet if the editor can be stirred, he can also stir.

The general charge of a present deterioration in the theatre, though it may sting, and the denial of the charge, though it may relieve one's feelings, do not go to the root of the matter. The Psalmist felt on occasion that all men were become abominable. This sort of impatience is bred of a high sincerity: it is not measured out with any cautious literalness. Beyond taking issue with the general charge, beyond the mere preliminaries, as it seems to me, your point of departure from the position taken by the several archbishops and other signers of the manifesto in question is not quite explicitly set forth. Possibly had it been so set forth the editorial would have extended from here to Mesopotamia. Your displeasure with some unspecified particulars of the Federation pronouncement, a document which on the whole you in common with a number of theatrical managers seem cordially to approve, may root itself in some lack of sympathy, some antipathy, even, in the deeper and less readily uncovered matters of faith. In fact, I believe in your earlier discussion of the same subject, THE MIRROR hurled the all-dreaded thunder-stone, "Reactionary," by way as it were of retort courteous or riposte tragical-comical-historical-pastoral to "Deterioration." All this very natural though not very helpful dust and heat can perhaps be endured: certainly I have no desire to add to it. I ask rather to be allowed to submit for your consideration two points in which, in my opinion, spokesmen for the theatre at issue with the church too often surrender a tactical advantage. And though I should wish to avoid as far as possible all the implicit occasions and sanctions of friction and misunderstanding in the present controversy, as well as any attempt at the vain task of harmonizing irreconcilable inferences from the texts of the open letter and the editorials in reply, yet I venture to suggest that if you had not gone quite so far we might now find ourselves a little "forrader."

The remark which, if you will permit me to say so, is too likely to darken counsel, is the following: "The public that is interested in problems which the drama projects will take no account of ancient religious traditions that run counter to the progress of the race." Apart from its context this might be unimpeachable. Such a public, certainly, will take no account—that is to say, perhaps, will not be deflected from attention to current drama by any consideration of such ancient religious traditions as those which supported human sacrifices to Moloch. On the other hand, and regarded strictly in its context, the remark may be the signal of an underlying conflict between dogmas or of a philosophic challenge to religious authority for which your columns afford no possible or profitable opportunity. But there were battles before the Spanish war: we have had this sort of controversy many times in the past; and as it is so rarely the same church that leads the old attack twice in succession, the difficulty does not rest after all on any denominational basis. To dismiss the "traditions of the church that are becoming obsolete" with a flourish of the pen is to overleap the strict context of the discussion and then in the guise of a downright, outspoken and courageous generality we beg the question flatly. When, in addition, the body of drama is set up against the body of church doctrine, as at least by implication is continually being done by assuming such positions, then we have handed our opponent in the match both his foil and our own.

For does it not in some degree amount to just this, that when we are rebuked in such fashion we answer, "Fudge! This sort of talk is pitifully out of date! These are mere mumbling echoes of the Middle Ages and the Commonwealth"? Then we draw attention to the fact that our plays are "in line with modern thought." This in substance is flinging the taunt of old age, an ungracious act at best. And is the theatre in any position to cast the reproach? In point of fact, is not the Christian Church on earth far the younger of the two?

When we pride ourselves on a forum of current ideas, on an instrument for the expression of the thought of the day, when we recall with Hamlet that the purpose of playing is to set forth the very age and body of the time, we deceive ourselves if we say there is no conservatism in us. Compared to the Spirit of Comedy, the old scholastic philosophers are, in the current manner of classification, the insurgents. The point needs no laboring. And yet we continually forget all this historical perspective and talk about the theatre as though it had been invented overnight. As the young man said to Father William in Lewis Carroll's poem:

"And yet you persistently stand on your head;
Do you think, at your age, it is right?"

A little more recollection of our own ancient traditions, a little more sense of an indisputable continuity, might not only make us more humble in judging other institutions which glory in a past, but might help us with a better right and a more acceptable authority to reason together.

To this reminder the objection might be urged that it, in turn, begs the question; that though in point of his-

torical origin the stage as an institution antedates by centuries the Christian altar, yet in point of actual function we are entitled to boast a freer modernity. The pulpit is the defender and conservator of earlier formulations of faith; the church so regarded is the deeply built, heavily mounted fortification of the coast, beyond which the drama sets its sails to every wind of doctrine. But I might well be told that I was ingenuous in volunteering such an objection, for it carries the admission of the two points I am venturing to urge. The theatre as well as the church is justified in speaking *ex cathedra*. Its commission is held from human history, but within such limits is unassailable. Exercising such a franchise, it cannot set itself up as a rebel; and when its spokesmen forget, or seem to forget, the burden and authority of their long succession and firmly settled traditions they make it appear at an unmerited disadvantage. On the other hand, the function of the theatre, the drama itself, has its exclusive and peculiar vocation. That its critics occasionally lose sight of this fact should not excuse us in fogging the issue by losing sight of it either in respect to privileges or to limitations.

Concerned as it always is with the heart of men, drama is nothing if not ethical. From the very beginning its charter has been to deal in ethics. Yet of its own initiative it proffers no ethical systems, shows no body of doctrine. From the works of the greater minds of the theatre general schemes of religious and moral ideas can, of course, be extracted, though even here with no precision or assurance. From the chaff of the lesser the result is like Gratiano's reasons, you shall seek all day ere you find them and when you have them they are not worth the search. Only in the old didactic plays and in our later theses plays is there any approach to ordered ethical statement; and it can hardly be said, that way drama lies. That way leads to the Platonic dialogue. All of which is merely to say that the drama is not the expositor of ethics. But the church, among its several functions, is the expositor of ethics. In the Christian church we have the ethics of the Gospels, flowering on the stem of ethical Israel; examined, systematized, argued and applied by the philosophic Saint Paul; commented upon without stop by an unending line of Fathers and theologians down to the latest bull from the Vatican and last Sunday's homily from a world of pulpits. "The result is a vast system or congeries of systems of ordered ethical doctrine, to which it is a gratuitous absurdity to oppose the unsystematic ethics of the drama, inextricably involved in the portrayal of conduct. And yet let the pulpit breathe a word of criticism and nine times out of ten we hasten to do this very thing, and so doing to surrender at once our vantage ground."

In respect to the drama, is it any more than the function of the church to watch and admonish? That in this day and generation it deals on the whole very gently is perhaps due to a well considered recognition of the high mandate of a lesser institution and an appreciation of its unquenchable energy and unquestionable usefulness. The theatre might at least show an equal generosity. But when at word of "news from Rome" the theatre's spokesman cries "Irks me!" he makes the theatre ridiculous. The occasional reprobation of the church is not to be met by the cry, "Old fogey!"—the theatre is an older fogey. It is not to be successfully answered by the claim, "We preach better"; no man can say with any approach to certainty what message in ethics the drama at any given moment is carrying. Nor is the "progress of the race" an infallible divining-rod. The race has probably always been well satisfied with its ethical progress, and perhaps not least satisfied at those times when from our later perspective it may seem to have stood still or to have slid backward. Even in a palace, as the poet quotes Aurelius, life may be led well; and even a group of most reverend archbishops might on occasion be permitted to entertain and express an opinion or two on ethical matters. For there are some truths that endure and which the word "Obsolete" will not blot out; there are such things as laws even in the wandering hearts of men. It was of such laws that the chorus of Sophocles sang in *Edipus the King*: "God is mighty in them, and He grows not old."

DAVID LLOYD.

NEW YORK, Aug. 12.

H. B. WARNER, LIBERATOR.

In 1905, three sailors were condemned to death in Georgia for the murder of E. R. Rumell, their captain; John Hall, their mate, and two of the crew of the schooner *Harry A. Bergin*, plying between Mobile, Ala., and Philadelphia. Upon the confession of Harry Scott that he alone was responsible for the murders, and that he had tried to save himself by implicating Arthur Adams and Robert Sawyer. Adams and Sawyer were committed to the Atlanta penitentiary under life sentences, while Scott was executed. The two illiterate convicts spent their time learning to read and write. Having heard of a matinee of Alias Jimmy Valentine, the proceeds of which were devoted to helping families of Sing Sing prisoners, they wrote to H. B. Warner, the star, to implore his aid in establishing their innocence, and in obtaining their freedom. As Mr. Warner is a British subject like them, he instructed his lawyer, Joseph S. Buhler, to take whatever steps were possible. Mr. Buhler prepared the testimony of Justice Thomas R. Purnell, who presided over the trial, and of the other officers, and presented it to President Taft. The President has decided that grounds for pardon exist; and in a few days the men will probably be given an honorable discharge.

SOTHERN AND MARLOWE MARRIED.

News has reached New York of the marriage in London on Aug. 17 of Julia Marlowe and E. H. Sothern. The report was not unexpected, although both Miss Marlowe and Mr. Sothern disavowed any such plan when they left New York at the close of their season last July.

Mr. Sothern, the second son of E. A. Sothern, was born in New Orleans in 1859. He has been a worthy successor to that famous comedian, in whose company he began his stage career at the Broadway Theatre in 1879. Miss Marlowe, whose name originally was Sarah Frances Frost, was born in Caldbeck, Eng., in 1865, and made her theatrical debut in that country under the name of Fannie Brough. For many years both had been popular stars in this country before they became associated, in 1904, as Romeo and Juliet. Since then they have toured together in Shakespearean repertoire, except for the two seasons from 1907 till 1909. In the Autumn of 1909 they joined forces again to open the New Theatre with Antony and Cleopatra.

Miss Marlowe's first husband, Robert Taber, died in 1904. They were married in 1894 and appeared together on the stage until their divorce, in 1900. Mr. Sothern was divorced from Virginia Harned last October. They were married in 1890, when both were members of Daniel Frohman's old Lyceum Stock company. Mr. and Mrs. Sothern will return to this country for an engagement in repertoire at the Manhattan Opera House.

NEW YORK THEATRE TO REMAIN.

Klaw and Erlanger, in behalf of the New York Theatre Company, have denied that the New York Theatre property is sold. "Many parties, including Charles S. Leeds, have been dickering for the property for the past eighteen months," said Klaw and Erlanger, "but it has not been sold, nor has anything been done as yet to justify publication of plans. Evidently some over-zealous promoter or his press agent has made the wish the father to the thought in this instance. When the New York Theatre is sold it is going to be sold for real money, and we are going to be among the principal players. Meanwhile Charles Frohman will continue to manage the Criterion Theatre, while Klaw and Erlanger will operate the New York Theatre for the New York Theatre Company."

CENTURY OPENING.

Liebler and Company open the Century Theatre on or about Sept. 18 with a revival of *The Blue Bird*. Many of the players of last season will be re-engaged for their original roles. Chief among the newcomers is Master Burford Hampden, a young man of sixteen, with the appearance of ten, who has scored

three London successes since the first of the year, notably as Puck in Sir Herbert Beerbohm Tree's production of *The Midsummer Night's Dream*. Master Hampden is to play the part of Tytyl, hitherto played in America by a girl. Helen Lackaye is to appear in the part of Light.

THE STAGE CHILDREN'S FUND.

The fund for stage children, established by Tony Pastor and carried on by Bijou Fernandez, Mrs. Abel, Mrs. Morrison, and William Harris, was given another lift by a juvenile performance at Harry Williams's Long Beach Theatre at Long Beach, L. I., on Aug. 9. A cast of children who have played with Henrietta Crosman, Maude Adams, Edith Taliaferro, and others, repeated the programme which was given on New Year's night at the Criterion Theatre, New York. Mrs. Abel entertained the children at the Hotel Abel, and during the festivities there prizes were distributed for efficiency in blowing soap bubbles and for other accomplishments. Prize winners were Mailliard Harris, of the George M. Cohan company; Gertrude Kerpen, of the Chantecler company, and others. "Boots" Wurster, of A Fool There Was company, made an elaborate address of welcome, and everybody made an appreciative party speech when he left.

NO ENGLISH FOR FOREIGN OPERAS.

Following on the heels of the announcement that Fred Whitney has given up all idea of producing Der Rosen Kavalier in this country comes the cancellation of the plan to produce Jean Nougone's opera, *Quo Vadis?* in English. It was given in French last year by the Philadelphia-Chicago Grand Opera company. The production was to have been made by Andreas Dippel, with Werba and Luescher.

AMBERG'S COMPANY AT IRVING PLACE.

Gustav Amberg will open the Irving Place Theatre early in September with Jacques Offenbach's opera bouffe, *Die Schoene Helena*, performed by his German stock company. Later in the season Ernst von Possart will return for a short engagement. *Die Schoene Helena* will also be presented in English by the Shuberts.

THE ROMANCERS AT NARRAGANSETT.

In the natural amphitheatre of the Point Judith Country Club, at Narragansett Pier, *The Romancers* was played on Aug. 18 by a cast including Irene Moore, Martin Sabine, and Lawrence Eyre. It was produced by the American Dramatic Guild, under the auspices of the Village Improvement Association, and under the direction of Frank Lea Short.

THE HOLIDAY MAKERS

Master Gabriel has been fishing at Avalon, Cal. Percy Plunkett says the little comedian landed five big ones, but they had to lash him to the mast to prevent the fish from pulling him overboard. Ed. Lamar, who plays the dog Tige in Tommy Tucker, could only catch dogfish, but he was more successful at Moonstone Beach, where he caught a fine lavender moonstone worth ten dollars after it was polished. Several members of The Turkish Bath company were at Avalon for a couple of days. Mr. Plunkett adds: "The other day three big sea bass were brought in and hung up on the pleasure pier for the crowd to manufacture fish yarns. So, many people stand up in front of the big fish and have their pictures taken. Then they send the pictures back East and swear they caught them. I was invited to have my picture taken in this manner. I refused. I have never tried to deceive any one with the fish I do catch, or do not catch. Charles Young, of Mount Clemens, and Arthur C. Aiston, of New York, please take notice. I have only caught one fish since I have been here. The reason is I have not been fishing."

Nellie Fillmore has been spending her vacation at St. Joe, Benton Harbor, and Paw-Paw Lake, Mich., bathing, fishing, rowing, and taking the mineral baths, and is ready for a long season with *The Country Boy* (B), in which she was popular last season as the landlady. She has been re-engaged by Henry B. Harris for the same comedy this season. Mr. Harris has warned her not to lose one pound of her 243.

Since the engagement of *The Importance of Being Earnest* at the St. James's Theatre, London, Hamilton Revalle is spending his vacation at his home, Hampton-on-Thames. He returns to America on the *Baltic*, sailing on Sept. 7.

BEQUESTS BY WILL.

Ada Dwyer, by the will of Jameson Lee Finney drawn up ten years ago, is made Mr. Finney's executrix and chief beneficiary. Miss Dwyer is now on the high seas on her way home.

R. M. Gulick, late owner and manager of the Bijou Theatre, Pittsburgh, Pa., has left his entire fortune of about \$300,000 to his housekeeper, Mrs. Flo Housewright. His son, James Gulick, who receives \$100, is his only other beneficiary.

SHUBERTS IN CHICAGO.

A. Toxen Worm, general press representative for the Shuberts, has gone to Chicago to establish Western headquarters for his firm in that city. In Mr. Worm's absence of two months H. Whitman Bennett will have charge of the New York press department.



White, N. Y. MINNIE DUPREE. HENRIETTA CROSMAN.

FRANK MILLS. ALLIENE MORRISON. MAE MACOMBER.

JESS VISITS HER SISTER KATE. FROM "THE [REAL THING]," AT MAXINE ELLIOTT'S THEATRE

THEATRE MANAGERS MEET.

The National Association of Producers in Annual Session Elects Officers.

The annual meeting of the National Association of Theatrical Producing Managers took place at the Hotel Astor on Tuesday afternoon, Aug. 15, at 2 o'clock. The following officers were elected: William A. Brady, president; Hollis Cooley, secretary; Henry C. Miner, treasurer, and Winthrop Ames, Jules Murry, Harry Doel Parker, James H. Hackett, and Gus Hill, directors.

Of the matters laid before the meeting for consideration, the most important were the demands of the musicians for increased traveling allowances, an international copyright law, infringement on dramatic copyrights by film makers, railroad rates and stage children.

The demands of the Musical Union that individual players on the road should receive \$14 expense money and should be furnished with free sleeping cars, one man to a berth, were considered extravagant and will not be granted. In 1909 the union made a demand for \$10 expense money and got it. The agreement was to hold till July, 1912. This later demand is held to be a violation of the agreement.

The union, however, declared that the agreement referred only to theatre orchestras and not to traveling musicians. If the musicians insist on these demands they may be supplanted by electrical unit organs, the invention of Robert Hope-Jones, an Englishman, who was present to explain his contrivance. He asserted that the actual instruments—violins, horns, cellos, etc.—which make up an orchestra, to sixty pieces could be produced in effect by his unit organ, which could be used for the entire score of an opera. Henry W. Savage, Lew Fields, Lee Shubert, Andreas Dippel, and Milton Aborn were appointed a committee to look into the matter.

William A. Brady agreed to permit the installation of such an organ in his new theatre, the Playhouse, for trial. The work will be completed within two months.

The appeal of the Authors' Society of England for co-operation in stopping play piracy and in securing an international copyright law of world-wide import will be considered.

Methods for checking the piracy of film-makers of stories from dramatic successes were considered. The most flagrant case of such piracy was the use of Margaret Mayo's successful farce, *Baby Mine*, for a motion picture. The association took the case up and the moving picture concern was forced to destroy its film. Since it was the first detection the association did not prosecute the company. However, in the future, no leniency will be shown such offenders.

Ligon Johnson, counsel for the association, explained the work which is being done in securing uniform rates of transportation and in securing legislation regarding stage children.

The accomplishments so far were thus epitomized:

1. Over thirty indictments for play piracy, the first indictments in the history of play protection have been obtained. Conviction has been secured in every case so far tried.

2. The association has participated in legislative fights in twenty-one States and defeated legislation antagonistic to theatrical interests in sixteen States, losing in only two States, and in these States the association's aid was not entirely until too late to accomplish anything. The legislation involved prohibition of children from the stage, State censorship of plays, licensing of individual theatrical performances as circuses, and similar harmful laws.

3. The association has secured in both England and Canada amendments to the newly introduced copyright bills, giving real protection to plays. Neither of these bills embraced such protection until the general counsel of the association personally conferred with the governmental heads in each country. The Canadian bill would already have been enacted but for the redoubtable election. Both bills should be in force within the next two or three months.

4. This association, and this association alone, has been able to protect plays from moving picture piracy. Every literary property has been suppressed and thus amounting in value to over \$20,000 have been saved. The film companies are rapidly running out of material for their pictures, and but for this organization plays would be generally pirated by outlaw moving picture concerns.

5. The association has handled numerous general complaints, has secured threatened strikes of theatrical employees and adjusted several labor disputes. It has handled over one thousand complaints covering breach of contracts, grafting and general matters.

6. The association has this year had many less complaints as to railroads than ever before. With a single exception, it has won every case brought by it before the Interstate Commerce Commission (and this one case lost was lost by reason of the fact that the member could furnish no evidence to substantiate his claim), and the roads now show a much greater willingness to adjust voluntarily matters when called to their attention by the association.

HELLO, PARIS! AT THE FOLIES BERGERE.

At one o'clock on the morning of Aug. 15, the Folies Bergeres opened its midnight revue, *Hello, Paris*. The dialogue is by Edgar Allen Woolf, lyrics by J. Leubrie Hill, and music by J. Rosamond Johnson. In the cast are Bobby Bronson, Harry Miller, Mrs. Hemmingsway, Julia Ralph, Miller, Theo, Minerva Coverdale, Peter Hemmingsway, Zeke Colvan, Willie Hemmingsway, Will Archie. Eight musical numbers with pretty dances by Ned Wayburn contribute the most enjoyable parts to the entertainment. Much of the rest is mere foolishness of a stupid sort. The initial audience, however, stayed till the end at two o'clock with great fortitude, and seemed not too bored by the performance.

Alan Elmore, please write Chattanooga.

HIPPODROME PLANS.

The Shuberts have announced their plans for the season at the New York Hippodrome, which is to open Sept. 2. According to custom, the opening date each year is the Saturday before Labor Day. Contrary to custom, however, the several groups of spectacles have been arranged to form one composite and consecutive entertainment under the single title, *Around the World*. Arthur Voegtlin, the scenic producer, conceived the new production, which was written and staged by Carroll Fleming. The musical numbers are staged by William G. Wilson, the music and lyrics supplied by Manuel Klein. Around the World will have for its theme the adventures of a party of travelers engaged in making the grand tour. As the title suggests, plenty of scope is afforded for the spectacular setting and seventeen special sets of scenery have been provided by Mr. Voegtlin. The entire company and ballet will be utilized, including Marceline, the clown, who will play a prominent pantomimic role. Of course, no production at the Hippodrome is complete without the water surprises which the huge tank under the stage makes possible, and which it is said will this year surpass all those of former seasons. Two hundred animals will form part of the pageantry in *Around the World*. The present will be the Hippodrome's sixth season under the management of the Shuberts.

ITALIAN SINGERS DEPART.

The Italian Comic Opera company, which left Mexico on account of the revolution, apparently fell among brigands in New York, for fourteen members were shipped back to their native peninsula by the Italian Consul-General at the expense of the Italian government on Aug. 12. The company opened at the Majestic Theatre last April in *I Saltimbanchi*, by Ganne, following it with *La Vedova Allegra*, *Boccaccio*, *Teisha*, and *La Fille de Madame Angot*. Raimundo Sarnella, the impresario, had a falling out with the New York managers, Rabino and Company, over certain changes in the cast, as a result of which Sarnella was arrested. The prima donna, who happened to be the impresario's wife, refused to sing until Mr. Rabino had advanced bail for the man he arrested.

The company later sang at the Thalia and at the Irving Place, where their engagement was highly successful. Sarnella has disappeared and his company is now aboard the *Duca di Genova*, breasting the high seas for home. Giuseppe Campa, the conductor, to whose spirited work the popularity of the company is largely due, and Signor Merighi, who has since gone to sing with Liberti's Band in Chicago, will remain in this country.

LULU GLASER HEARD FROM.

Lulu Glaser will star under the management of Werba and Luescher for a period of years. The first production for Miss Glaser will be the Viennese opera, *Miss Dudesack*. The scene of the opera is laid in England and the title-role is a little Scotch girl. Dudesack is the German name for a bagpipe, and the original title will be retained in the English version now being made by Grant Stuart. Al Holbrook has been engaged to stage *Miss Dudesack*. The first American performance is scheduled for the first week in October. Miss Dudesack is the work of Fritz Gruenbaum and Heinz Reichert, with music by Rudolph Nelson. Both Klaw and Erlanger and A. H. Woods are to be associated with Werba and Luescher in the production for Miss Glaser, but not in the management of her tour. The new piece will have a few weeks of preliminary performances before coming to a theatre on Broadway.

WILLIAM ELLIOTT, PRODUCER.

David Belasco hereafter will have his son-in-law, William Elliott, in association with himself. This announcement was made from the Belasco office last week. Mr. Elliott, it will be recalled, made a name for himself in Henry W. Savage's production of *Madame X* as the young lawyer. Late last season he played the juvenile in *The Pink Lady*. Mr. Elliott promises to read all plays submitted to him, for he is anxious to secure plays suitable for production by himself and Mr. Belasco. Mr. Elliott will not give up acting altogether. The association is distinct from Mr. Belasco's regular activities.

LOEW, SULLIVAN AND CONSIDINE.

Marcus Loew has amalgamated his interests with Sullivan and Considerine in booking attractions in popular priced theatres. They now control 178 houses between New York and San Francisco. According to the new arrangement Mr. Loew's operations will be bounded by Chicago, which is the eastern terminus for Sullivan and Considerine. This is one of the most far-reaching contracts that has ever been signed for theatres of this class.

HARRY LAUDER AGAIN.

William Morris, formerly head of the Morris vaudeville circuit, who first brought Harry Lauder, the Scotch comedian, to this country, is arranging a fourth tour for the comedian. The tour will open at the Manhattan Opera House during the week of Oct. 9. He will be surrounded by a bill of European novelties.

ARRIVALS.

George Broadhurst landed in New York on Aug. 11, after a several months' visit with his mother in Walsall, near Birmingham, England. He came in on the *Oedric*, which also bore Beita Otway, an English actress engaged for *The Quaker Girl*; Diva Maranda, another English actress; David Glassford, and H. Wenman, of *Everywoman*.

Hubert Henry Davies, author of *The Molluc*, in which Kylie Bellew is to star, and of *A Single Man*, John Drew's new starring vehicle, was on board the *Compania*, which came to port on Aug. 12. Mr. Davies is visiting Mr. Drew at the latter's country place in East Hampton, L. I. Also on the *Compania* were Mr. and Mrs. James Fagan and Allan Aynesworth. Mr. Fagan is author of *The Earth*, in which William A. Brady will present Grace George at the Playhouse. Mrs. Fagan and Mr. Aynesworth are to appear in the production. Lyn Harding, an English actor, and Glen Macdonough were also passengers on the *Compania*.

Mr. and Mrs. Walter Hale (Louise Closser Hale) arrived on the *Lorraine* on Aug. 11. Arthur Spaulding, the violinist, arrived on the *Kronprinzessin Cecilie* on Aug. 15. Martin Beck arrived on the same boat.

Billie Burke, Dorothy Donnelly, and Rose Stahl came in on the *Baltic*, which arrived Aug. 18.

Kylie Bellew, Frank Connor, Georgia O'Malley, and Jacob Adler were the Theatians who arrived on the *Mauretania* on Aug. 18. Mr. Adler has secured the Yiddish rights to *The Melting Pot*. It will be translated from the English by Simon Peritz and will be produced at the Thalia Theatre.

ENGLISH VAUDEVILLE SYNDICATE.

Oswald Stoll and Walter Gibbons have practically completed arrangements for a syndicate which will control twenty-four London music halls and five in other cities, representing a valuation of \$10,000,000. Mr. Stoll is managing director of the London Coliseum, and Mr. Gibbons is managing director of the London Theatres of Varieties, Ltd., which owns the Palladium and the Holborn Empire. Bookings are to be made from one central office in London or from a branch office in New York, for performances in all the theatres included in the combination. This will obviate the necessity of dealing with several agents and of paying as many separate fees, all of which has been confusing and expensive, particularly to American actors.

OPEN AIR PINAFORE.

Irene Langford was cast for the role of Josephine in the performance of *Pinafore* which is being given on five alternate nights during the carnival at Asbury Park, beginning Aug. 19. Under the direction of William Henderson, the Gilbert and Sullivan production is being held on an immense barge anchored in Wesley Lake, between Asbury Park and Ocean Grove, and is one of the features of the carnival. William H. Brown is singing the role of Dick Deadeye, while that of Sir Joseph Porter is being enacted by C. B. Vaughn. Josephine Baird, Arthur Cunningham, John Mayon, Selwyn Joyce, and Jerry O'Donnell are also in the cast. Will Rising staged the production.

FOR BILLY'S TOMBSTONES.

Arthur Klein has engaged, through special arrangement with Lee and J. J. Shubert, Edgar Atchison-Ely to star in vaudeville in Billy's Tombstones. The cast to support Mr. Atchison-Ely will be Helen Hammill (Beatrice), Ruth Allen (Alice, Billy's sister), Pierre Lemay (the Doctor and Captain), Charles Clugston (the Steward and Sailor). The tour begins Sept. 4 and is booked solid for the season of 1911-12. Mr. Atchison-Ely starred in Billy under the Shubert management last year, playing all the principal parts.

A LOAN ON THE ODEON THEATRE.

The syndicate which purchased land from the M. Morgenthau, Jr., Company, in 145th Street, New York, and erected the Odeon Theatre thereon, has given the Morgenthau company a mortgage on the property in return for a loan of \$75,000 for four years at five per cent. The 145th Street Theatre Company holds the title to the property. The theatre, which is fireproof, seats 1,100. It was designed by Thomas Lamb.

GRACE GEORGE ENTERTAINS.

Mrs. William A. Brady, professionally known as Grace George, gave a clambake to a number of guests at Point-au-Peck on Aug. 13. Those in attendance were Allan Aynesworth, Lyn Harding, Mr. and Mrs. Robert Mantel (Marie Booth Russell), Mr. and Mrs. Holbrook Blinn, Mr. and Mrs. Edgar Selwyn (Margaret Mayo), Mr. and Mrs. Thomas A. Wise, Mr. and Mrs. Douglas Fairbanks, and Mr. and Mrs. George Broadhurst.

MRS. KOHL PURCHASES.

Mrs. Caroline Kohl, widow of the late Charles E. Kohl, of the firm of Kohl and Castle, by the purchase of the Majestic, Olympic, Chicago Opera House, Academy of Music and Bijou, all Chicago houses, becomes the largest holder of theatrical property in Chicago. The purchase was made on Aug. 17.

TO ADVERTISERS

As Monday, Sept. 4 (Labor Day), will be a legal holiday, THE MIRROR to bear date of Sept. 6 will go to press in advance of the usual time. Advertisers will note that no advertisement for that number can be received later than noon of Saturday, Sept. 2.

NEW PLAYS.

The Morris Foster Stock company at the Court Theatre, Wheeling, W. Va., gave, for their farewell week, performances of a new four-act play by Irma Craft, called *The One Idea*. The cast: Dr. Mannheim, Harry Sedley; Pauline Mannheim, Ernestine Mohrle; Tina Mannheim, Irene Douglas; Ricka Mannheim, Louise Stallman; Sam Auerbach, Morris Foster; Mrs. Wasserman, Henrietta Vaders; Mr. Wasserman, Charles Wilkes; Bertha Wasserman, Bertha Miner; Stuart Tyson, Edward Van Sloan; Baldy, William Lane; The Red-Haired Girl, Jennie Ellison; Nina Markham, Katherine Heck; Yoshimi Hashimura, Roland Woodruff; William Kase, Earl Metcalfe; Messenger Boy, David Kerner; a Girl Art Student, Bessie Brumelle; a Boy Art Student, W. E. Jones.

A new four-act play, as yet unnamed, by Stanley Dark, was produced by the Hudson Theatre Stock company, Union Hill, N. J., during the week of Aug. 14. The contest in submitting names will close this afternoon and the name selected by Jane Cowl, leading woman, and Stanley Dark, author, will be made known to-morrow. The cast: Rhoda Calligan, Jane Cowl; Alice Denton, Ione McGraw; May Holmes, Frances McGrath; Maud, Alice Butler; Ingram, J. Malcolm Dunn; Leeman Speed, Felix Krembs; Charles Denton, Eric Blind; Arthur Whitby, Charles Ford; George W. Conroy, Homer Miles.

BENEFIT FOR HUNTINGTON HOSPITAL.

The Coburn Players closed their season on Aug. 10 with a performance of *As You Like It* on the grounds of Roland R. Conklin at West Neck, L. I., for the benefit of the Huntington Hospital. Among the boxholders were Colonel and Mrs. Theodore Roosevelt and Mr. and Mrs. Louis Tiffany.

CUES.

Fritz Williams, Virginia Hammond, Allan Pollock, Anne Meredith, William McVay, Kate Meek, Mabel Bert, and Katherine Bayard Bell complete *Wagenhals* and Kemper's cast for *What the Doctor Ordered*.

Driftwood, Owen Davis's new play, which the Leffer-Bratton company will produce with Edna Archer Crawford in the leading role, will open in Paterson, N. J., on Aug. 24.

Earl Redding, who has been the feature comedian with the opera companies at Whalum Park, Fitchburg, Mass., and Peak's Island, Me., for several seasons, and who will be remembered for his work with Denman Thompson in *The Old Homestead*, was taken seriously ill at Peak's Island a few weeks ago. He has been pronounced out of danger and is on the road to recovery.

Klaw and Erlanger have secured a twelve years' lease of the Mason Opera House in Los Angeles, Cal. The consideration is said to have been \$20,000 per annum.

Janet Priest has returned from an extended trip through the West, where she visited relatives in Chicago and Minneapolis. In Minneapolis she was interviewed by her former associates in newspaper work. Miss Priest intends to forsake vaudeville this season and go back to musical comedy.

Samuel M. Weller, as editor of the *Review*, or held to be responsible as the writer of an article published on June 24 last reflecting upon Abraham L. Erlanger, was indicted by the August Grand Jury for criminal libel and is held under bail of \$1,000 for trial.

Beulah Poynter went to Ft. Wayne, Ind., to witness the premiere of her new play, *The Hoosier Schoolmaster* a week ago. Miss Poynter is not only the dramatist but is financially interested in the attraction.

Frank McIntyre and Snobs will celebrate their premiere at the Grand Opera House, New Haven, Conn., on Aug. 25, coming to the Hudson on Sept. 4. Helen Ware will give the premiere of *The Price in Waterbury*, Conn., on Aug. 31, going to the Hollis Street Theatre, Boston, on Sept. 4.

William A. Brady, Ltd., will send out four companies in Baby Mine this season. The first Baby Mine company to start out opened in Halifax, N. S., on Aug. 14, with the following people in the cast: Nanon Walsh, Evelyn May, Edna Von Burlew, May Freud, Benedict McQuarrie, Jack McCabe, Ulrich Collins, and Harry Davis.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

OEDIPUS REX

Mr. Kellard's Dignified Performance of this Classic at the Irving Place Theatre.

Tragedy by Sophocles. Produced on Aug. 21.

Oedipus John E. Kellard
Jocasta Lillian Kingsbury
Antigone Constance Vernon
Ismene Arline Dewey
Priest of Zeus Mayne Lynton
Creon Eric Blind
Tiresias Charles James
A Boy Dorothy Varona
A Messenger from Corinth Edwin Cushman
A Messenger Aubrey Boucault
A Shepherd P. J. Kelly
A Senator George Manning
Another Senator Arthur Goodall
A Hand-Maiden Agnes Miller

Oedipus Rex has finally achieved whatever honor is to be contributed by an American premiere in the English language. Although the chief interest of the attempt is scholarly rather than dramatic, even the most hardened first-nighter of upper Broadway must realize that the production at the Irving Place Theatre was marked by dignity enough to give it a claim to serious consideration. The tragic story of the man who freed Thebes by solving the riddle of the sphinx, only to become the dupe of the inexorable gods in murdering his father, Laos, and in marrying his mother, Jocasta, demands nobility of utterance and restraint of action more than anything else, and these were the consistent aim of the actors.

With something of a reputation in classical drama, John E. Kellard essayed the role of the protagonist. To the eye Oedipus was a regal figure, a fit victim for the sport of the gods. Historically his weak moments were those of his agitation, because they seemed less sincere than the repose of his earlier security or his final grief. In delivering his lines Mr. Kellard never fell below the level of interest, and frequently he rose high above it, as in the realization of the misfortune that has overtaken him. The narrative of the murder of Laos was a triumphal climax.

In the rapid dialogue during the quarrel between Creon and Oedipus, Mr. Kellard was ably assisted by his antagonist, Eric Blind, whose earnestness and surety colored the scene with startling reality. Mr. Blind possesses the sort of bearing that makes the spectator instantly aware of his ability to look after himself, even when he has to grope for his lines.

The two messengers were portrayed by widely differing methods. Edwin Cushman drew with sympathetic strokes a very human old man, while Aubrey Boucault relied on sheer artifice to make cold chills practice arpeggios on susceptible spinal cords. This exemplifies precisely the difference between new and old tragic methods. If one may judge from these two performances, both of which were excellent in their divergent ways, taste has improved in recent years.

Two other old men were done by Charles James and P. J. Kelly. Although Mr. James worked up to an intelligible conclusion, his opening lines were well nigh incoherent. The same fault marred the strenuous efforts of the senators, who acted for the chorus. The declamation of lyrical strophes and antistrophes will never become a popular pastime in our Senate if it always involves such ineffectual labor on the part of participants.

In her attempt to contrast scenes, Lillian Kingsbury allowed Jocasta to discuss the death of Laos as flippantly as if she were dispensing epigrams on the latest scandal in the smart set. Despite this abominable trick, she contrived to pervade later scenes with a vague gloom of impending horror that went far in redeeming her.

The Greek drama suffered considerably from a setting more suggestive of musical comedy than of stupendous tragedy. Yet the ancient play surmounted even this obstacle so impressively that one understood the need of a final scene rendered in subdued tones to dull the poignant terror of the climax. The whole performance is of that diminutive class that grows upon one in retrospect: the more one thinks of it the nobler it appears.

AT VARIOUS PLAYHOUSES.

METROPOLIS.—The House of a Thousand Candles gave the Cecil Spooner Stock company at the Metropolitan Theatre last week opportunity to display individual excellence. Most of the cast embraced this opportunity. Miss Spooner herself was, as usual, charming. Rowden Hall was quietly effective. The same was true of Howard Lang. Retta Villers, as a rule cast for low comedy parts, did well as Sister Theresa, her repressed, dignified bearing being a hitherto undiscovered possession with her. Ricca Scott could not have improved on her really good performance. The chers ranged from bad to fair, most of them being weak on memory. The play was George Middleton's four-act dramatization of Meredith Nicholson's novel of the same name. The cast: John Glenarm, Rowden Hall; Bates, Howard Lang; Arthur Pickering, Hal Clarendon; John Marshall Glenarm, B. Purdon; Larry Donovan, James J. Flanagan; Rev. Dr. Stoddard, L. J. Fuller; the Sheriff, William Dale; Morgan, Fred Conklin; Marian Devereux, Cecil Spooner; Gladys Olivia Armstrong, Ricca Scott; Sister Theresa, Retta Villers. This week, The City, and next week, Three Weeks.

PROSPECT.—Wildfire was last week's attraction at the Prospect Theatre, followed this week by Where the Trail Divides. Paul McAllister and Irene Timmins head the stock company.

LIBERTY.—Christie MacDonald resumed her run in The Spring Maid at the Liberty on Aug. 14. The cast: Princess Rosena, Christie MacDonald; Prince Nepomuk, Ben Hendricks; Prince Aladar, Thomas Conkey; Annamalia, Elgie Bowen; Baron Rudi, Vincent Sullivan; Roland, Tom McNaughton; Ursula, Jessie Bradbury; Spastling, Charles W. Meyers; Evakati, Isabel C. Francis; Colonel Boone, Edward Metcalfe; Mr. Lomak, Arthur Thalasso; Mr. Skinner, Otto P. Hoffmann.

THIRTY-NINTH STREET.—John Mason in As a Man Thinks opened again at the Thirty-ninth Street Theatre on Aug. 14. The cast: Vedah Seelig, Charlotte Ives; Dr. Seelig, John Mason; Holland, Ernest Wilkes; Butler, John Aldrich; Mrs. Clayton, Chrystal Herne; Julian Burrill, Vincent Serrano; Benjamin De Lota, Walter Hale; Frank Clayton, John Flood; Mrs. Seelig, Eleanor Moretti; Sutton, W. H. Sadler; Dick, Raymond Hackett; Miss Doane, Edith Thayne; Judge Hoover, George Gaston.

GAITY.—Excuse Me began its second year on Broadway on Aug. 14. New people since the opening have been cast as follows: Harry Mallory, Harrison Ford; Roger Ashton, Charles Trowbridge; Harold Wedgewood, Cyril Chadwick; Lieutenant Hudson and the Gambler, Edwin Evans; Mrs. Jimmie Wellington, Jacquelin Blaney; Mrs. Whitcomb, Vivian Blackburn.

CASINO.—Sam Bernard returned to the Casino on Monday for a two weeks' engagement of He Came from Milwaukee.

ACADEMY OF MUSIC.—Thelma was presented by the Academy Stock company last week and was excellently done. The stage settings deserved considerable mention. The midnight sun, the Falls of Njedesdore and the effects of the symbolical figures appearing in the sky, showing parts of the Norse mythology, were excellent, and the passing of old Olaf Guldmar out to sea in the last act especially fine. Theodore Friebus was well poised in the role of Philip Errington. John T. Dwyer as Olaf Guldmar gave a fine presentation of the old vikings of Norway. Priscilla Knowles made a sweet and pretty Thelma and played the Norwegian princess in a manner which showed intelligent study. Angela McCauli as Britta was perfect as the maid and deserved the appreciative applause she received. William H. Everts as Sigurd played a difficult part in an excellent manner. The entire cast was good, and the Academy audiences showed their appreciation of the management's careful production of Marie Corelli's well-known play. This week, in Missouri.

DUMONT MINSTRELS REVIVED.

The unique organization in Philadelphia known as the Dumont Minstrels, is far from being a matter of history. When the Eleventh Street Opera House in that city was torn down, it was thought that Frank Dumont's company would die. However, Mr. Dumont informs The Mirror that beginning Sept. 16, he and his company will be housed in the old museum building at Ninth and Arch Streets. Dumont's Minstrels is the only organization of the kind in this country. They are accustomed to burlesque all the events of the day. At the time of Sarah Bernhardt's visit to Philadelphia they advertised "the youthful French actress, Sarah Barnyard, in Camille, or the Fate of a Chicken Croquette." The burlesques are composed by various members of the company.

THE LAMBS CELEBRATE.

One hundred members of the Lambs Club and their guests went to Huckleberry Island in the Sound on Sunday and participated in the annual "wash" and clam-bake. Some of those in attendance were Joseph Grismer, Frits Williams, Frederic Thompson, J. Clarence Hyde, William Courtleigh, Clay N. Greene, Charles Klein, Judge Thomas P. Dinneen, Jefferson De Angelis, Walter Hale, Glen Macdonough, Lawrence Rea, John Murray, Al. Holbrook, Scott Welch, Ernest Lambert, Madison Corey, John L. Golden, Arthur Weld, George V. Hobart, and Vincent Serrano.

NEW KESSLER THEATRE.

On Sept. 1 David Kessler will open the new David Kessler Second Avenue Theatre at Second Avenue and Second Street, with his successful repertoire. This house for Yiddish drama was especially built for Mr. Kessler and cost \$800,000. It is equipped with all modern improvements and was designed by Architect George Leister. Mr. Kessler's supporting company will include K. Juvelier, Bernard Bernstein, B. Young, Samuel Rosensteln, Samuel Tobias, Louis Hyman, Morris Schwartz, I. Giltman, M. Nadolsky, Morris Simonoff, B. Wilensky, Madame Malvina Lobel, Madame Bella Gudinsky, Madame Nettle Tobias, Madame Clara Young, Madame Nadolsky, Madame Brie, Miss Lubritsky, and Madame Rosa Karp, the well-known prima donna. Joseph Brody and Louis Friedel are the musical composers.

NANCE O'NEIL IN STOCK.

Belasco and Mayer, of the Alcazar Theatre, San Francisco, have secured the services of Nance O'Neil for a stock starring engagement at their theatre. Miss O'Neil opened Monday, Aug. 21, in The Sorceress. The Fires of St. John, The Jewess, The Lily, Tribby and a new play never before done in America will complete Miss O'Neil's repertoire. Clifford Bruce has been engaged for her support.

AN APPEAL FOR MARION.

Members of the Profession Interested in His Case to Apply to the Board of Pardon.

George L. Marion, who was convicted of murder in the first degree at Wilkes-Barre, has been sentenced to be hanged on Sept. 28. The Board of Pardon, at Harrisburg, is the only tribunal that can save him from such a fate. His attorneys, of whom Charles B. Lenahan, of Wilkes-Barre, is chief, are preparing to take his appeal before that Board on Sept. 20. Letters from members of the theatrical profession should be sent to the Board of Pardon at once. Never in the history of the stage has one of its members suffered death on the gallows, and every effort should be made to avert such an event in the case of Marion. The Mirror has received a letter from William H. Sill, to whom Mr. Lenahan has addressed an appeal, as he also has addressed one to others of the profession. Mr. Sill has made an investigation of the case and says that Marion's insanity was not clearly proved and that many of his friends were of the opinion that he had long been mentally deficient, and they are joining in an appeal to the Board of Pardon for a review of the case. All others of the profession who feel an interest in the case should also make an appeal for the same purpose.

A SEQUEL TO WHY WALKER REFORMED.

Milton Nobles's famous comedietta, Why Walker Reformed, is a vaudeville classic. The author and his charming wife have played it in the leading vaudeville theatres for twelve years. They have had many other successes, notably The Days of '49, A Blue Grass Widow, Like a Thief in the Night, etc., but Walker has been given more frequently than any of the others, owing chiefly to the fact that there are but two characters. Certainly it is the playlet with which their names are most intimately associated. Mr. Nobles has written a sequel which he calls Auto-Suggestion, or Why Walker Rebelled. Mr. and Mrs. Nobles will play United time as usual, beginning at Ottawa, Canada, Sept. 4, in the new act.

BILLIE BURKE REHEARSING.

Billie Burke and her company began rehearsals of The Runaway, Pierre Veber's comedy, at the Lyceum Theatre on Monday. The first performance of the play will be given at Atlantic City on Sept. 11, and it will then be brought to the Lyceum Theatre, to follow Daniel Frohman's production of Thy Neighbor's Wife, which is to be put on there on Sept. 6. Miss Burke's company includes Desmond Kelly, C. Aubrey Smith, Ivan Simpson, Edwin Nicander, Emily Wakeman, and Henry Miller, Jr.

NAZIMOVA'S NEW PLAY.

Charles Frohman has selected Algernon Boyesen's play, The Other Mary, for Madame Nazimova's use this season. The author is a young American who has lived in Paris for several years. The protagonist of the play is a modern Mary Magdalene and the scene is New York. Brandon Tynan, Malcolm Williams, Frank Goldsmith, William Hanson, Lucie Moore, and Grace Reals are of the supporting company.

CHARLOTTE WALKER'S VEHICLE.

Klaw and Erlanger will present Charlotte Walker early in October in a dramatization of John Fox, Jr.'s novel, "The Trail of the Lonesome Pine," by Eugene Walter. The arrangements were completed Monday with William Norris, who controls the rights to Mr. Fox's story. Miss Walker will play the role of June, the heroine of the tale of the Kentucky mountains.

IDA CONQUEST ENGAGED.

Mr. and Mrs. John Conquest, of Brookline, Mass., parents of Ida Conquest, have announced her engagement to Cavalier Riccardo Bertelli, of Genoa, Italy. The marriage will take place in October, when Miss Conquest will retire from the stage. She was to have co-starred this season with Tully Marshall in The Talker.

BRENNAN VERSUS GAYNOR.

Mayor Gaynor, passing upon the exclusion of George H. Brennan's novel, "Anna Malleen," from the New York Public Library, called the story "stupid," by inference, if not directly. Mr. Brennan has written a scorching letter to the Mayor in reply, citing the contrary opinions of many literary critics, and threatens a libel suit.

DONALD BRIAN IN THE SIREN.

Donald Brian made his debut as a star at the Apollo Theatre, Atlantic City, on Monday night, in The Siren, a new musical comedy from the pens of the authors of The Dollar Princess, Julia Sanderson, Elizabeth Firth, Frank Moulan, Will West, Gilbert Childs, F. Pope Stammer, Florence Morrison, and Moya Mannering are among the artists in the company of one hundred.

TO UNDERGO AN OPERATION.

Allan Aynesworth, the English actor, who came here to act as Grace George's leading man at the Playhouse, sailed for London yesterday to undergo a surgical operation at the hands of his brother, a surgeon of that city. He expects to return in time for the opening of the theatre.

GOSSIP

Townsend Walsh, one of the most accomplished of advance men, will go ahead of the original company in Everywoman this season, and Fred Meek is to be the manager back with the attraction. These two very capable men were together four years in the same capacities with The Wizard of Oz, and naturally are glad to be side partners again. Mr. Walsh has been spending some time at "The Dolphins," Southampton, L. I.

Edna West returned last week on the Adriatic from her vacation in London, Paris, and other European cities.

Mr. and Mrs. Martin Golden will celebrate their golden wedding on Aug. 25 in New Harmony, Ind.

Max Reynolds has replaced Gus Weinburg in The Red Rose with Valiska Suratt at the Globe Theatre.

Lec Parvin left for Chicago Aug. 16 to pilot The Third Degree to the Coast.

Mary Mackid, late of The Dollar Princess and The Arcadians, who was cast for an important part with Donald Brian in The Siren, has left the stage, preparatory to her marriage to Gerald Breck Jackson, of Paterson, N. J., in October.

John C. Mantell, son of Robert Mantell, was secretly married to Helen H. Hills in Ocean Grove, N. J., on Aug. 15.

John Cort has announced his opening dates as follows: Mrs. Leslie Carter in Two Women in Asbury Park on Sept. 23; Lawrence O'Drury in The Earl of Pawtucket in Poughkeepsie, N. Y., on Sept. 18; The Gamblers (Eastern), at the Majestic Theatre, Boston, Mass., on Oct. 2, this company to be headed by Jane Cowl and Orme Caldara; The Gamblers (Eastern, No. 2), with Wright Huntington and Mabel Brownell at Newburgh, N. Y., on Sept. 11; The Gamblers (Western), with Paul Everton and Gertrude Dallas, at Asbury Park on Sept. 15, and The Gamblers (Southern), with Lillian Kemble and Charles Mackay, in Norristown, Pa., on Sept. 18.

Liebler and Company announce that for their production of The Garden of Allah, at the Century Theatre, the orchestra music in the auditorium will be omitted. However, the tribal incidental music appropriate to the play will be rendered on the stage, and between the acts Naham Franko and his orchestra will play in the foyer.

Frank Sheridan has just made arrangements to enter the two-day under James S. Devlin's management.

Harry Corson Clarke, Margaret Dale Owen, and Ellen Beach Yaw were the headliners on a programme presented by the Los Angeles Examiner at the Auditorium, Long Beach, Cal., Aug. 6, and drew a record audience of 6,000 people. At least 8,000 more were turned away.

Hanon's Fantasma will open its season at Cambridge, O., on Aug. 25 and 26, on the Stair and Havlin time. Hanon's Superba will be shelved for this season.

Claire Grenville, who left New York on April 18 for a four months' trip through Cuba, Panama, Central America, Mexico and California, has been seriously ill with neuritis in San Francisco since July 1. Miss Grenville hopes to be in New York by the end of August.

Not satisfied with the refusal of the courts to reinstate him in the Players' Club, from which he was expelled last Spring, Richard Barry has appealed to the Appellate Division.

John W. Vogel's Big City Minstrels inaugurated their fifteenth annual tour at Mt. Gilead, O., on Aug. 14.

Guy G. Harper will join North Brothers Stock company at the Majestic Theatre, Topeka, Kan., opening Labor Day.

CURRENT AMUSEMENTS.

Week ending Aug. 20.
ACADEMY OF MUSIC—Stock co. in in Missouri—12 times.
BROADWAY—Low Fields in The Sun Peaks—137 times, plus 15 to 21 times.
CASINO—Sam Bernard in He Came from Milwaukee—121 times, plus 1 to 8 times.
COMEDY—Majestic Theatre—The Gamblers (Eastern)—10 times, plus 1 to 8 times.
CRITERION—John Hyman and Leta McIntyre in The Girl of My Dreams—34 weeks—17 to 24 times.
POLARIS—Revue—10th week.
GAITY—Excuse Me—161 times, plus 9 to 10 times.
GRORON M. COHAN'S—Get-Rich-Quick Wallingford—173 times, plus 29th week—215 to 222 times.
GLOBE—Valiska Suratt in The Red Rose—10th week—70 to 77 times.
HAMMERSTRAIN'S ROOF—Vaudeville.
HERALD SQUARE—The Coronation (in colors), HORTON and SEAMON'S—The Merry Walrus Burlesque.
IRVING PLACE—John E. Kellard in Oedipus Rex—4 times; Hamlet—4 times.
JARDIN DE PARIS—Follies of 1911—6th week.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LIBERTY—Christie MacDonald in The Spring Maid—164 times, plus 9 to 10 times.
MAXINE ELIOT'S—Sensational Cowman in The Real Thing—10 weeks—13 to 20 times.
METROPOLIS—Cecil Spooner Stock in The City, 234 times, plus 10 times.
MINER'S BOWERY—Follies of the Day.
MINER'S BOWERY—American Burlesque.
MINER'S EIGHTH AVENUE—Hill School Girls.
MURRAY HILL—Girls from Haverland Burlesque.
NEW AMSTERDAM—The Pink Lady—24th week—184 to 193 times.
OLYMPIC—Love Makers Burlesque.
PLAYHOUSE—Beginning Aug. 21, Douglas Fairbanks in A Gentleman of Leisure—4 times.
PINEBROOK—Stock co. in Where the Trail Divides—10 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—18 times, plus 9 to 13 times.
VICTORIA—Vaudeville—Hoffman and the Russian Ballet.

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GEORGE W. LESLIE DEAD.

The funeral of George W. Leslie, who died at the Hotel Algonquin on Aug. 13, was held at Campbell's Undertaking Parlors on Aug. 17. The Rev. Dr. J. B. Wasson, of St. Stephen's Church, officiated. Burial was in Laurel Hill Cemetery, Philadelphia, Pa. His only surviving relatives, Eleanor and De Haven Townsend, niece and nephew of the deceased actor, had charge of the funeral. The Lambs' Club Quartette, including Richie Ling, John McCloskey, Van Rensselaer Wheeler, and Frank Belcher, sang.

Mr. Leslie was born in Philadelphia forty-eight years ago. He began his stage career in 1887, obtaining his first engagement with John Sleeper Clarke. Mr. Clarke supposed him a professional actor instead of a raw amateur, and a few months later when Leslie confessed the deception Clarke was angry at the imposition, but his anger cooling, he paid Leslie the compliment that no one could have guessed from his finished work that he was a novice. Among the parts played by Leslie in this company were Frank Ichabod in "The Widow Hunt," Moreland in "The Heir-at-Law," and Hastings in "She Stoops to Conquer." At the close of this engagement Mr. Leslie went with Roland Reed on a fifteen weeks' tour to the Pacific Coast in a repertoire including Obeck, Humbug, and "The Woman Hater." His next engagement (1890)

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ZIEGFELD REAL FOLLIES of 1911 Beatie McCoy, Harry Watson, Jr., Lillian Lorraine, Walter Ferville, Fannie Brice, Leon Errol, Ann Meredith, Chas. A. Mason, Dolly Sisters, Tom Dingle, Clara Palmer, Brown and Blyler. 75—Anna Held Girls—75 Also Bert Williams.

was with Hort and Thomas, to play Doolittle Work in A Brass Monkey. The company included, besides Mr. Leslie, Otis Harlan, J. W. Miron, George Beane, George Marion, and Tim Murphy. Mr. Leslie remained with this company for two seasons. During the following Summer (1890) he played with the stock company at the Soldiers' Home, Dayton, Ohio, under the management of William Harris. He also produced a little comedy with his own ten, called A Private Rehearsal. With him in the play were Arthur Hackett and George A. Beane. Then with W. A. Crane in The Senator (1890) he played for twenty-seven weeks at the Star Theatre, New York. Mr. Leslie played Richard Vane. The next season (1891) he was engaged for Augustus Pitou's stock company, which included J. W. Shannon, Nelson Wheatcroft, W. H. Thompson, William Faversham, Frederick Perry, George Bachus, Ida Vernon, Jane Stuart, Minnie Seligman, Helen Hancock, and Vida Orly. Besides being stage manager of the company, he played in Her Release. The Last Straw, and Geoffrey Middleton. Next he joined Robert Hilliard (1892) in two plays, Adrift, a curtain-raiser by Mr. Hilliard, and The Fabricator, in which he played Dick Haddingley. The Summer following this engagement he spent with the stock company at the New National Theatre, Washington, D. C., scoring hits as Felix Fatherby in Everybody's Friend and Captain Derringer in Forbidden Fruit.

Next he went with Jane (1893) and in the curtain-raiser, Chums, played Jack Bandle. In the comedy, No. 3 A., in which Nanette Comstock, May Robson, W. H. Crompton, E. J. Henley, Grace Kimball, and Mrs. Eberle appeared, he had an important role, besides appearing in the curtain-raiser, The Missis. A short engagement in Mr. Wilkinson's Widows followed, and then Mr. Leslie succeeded Joseph Holland in Mrs. Grundy, Jr., playing Paul Plouffe. Joseph Grismer then bid for his services, and cast him for Doctor Tom Lincoln in The New South. In a few weeks he left that production to play Prince Valence in The Other Man. This failure enabled him to join Robert Hilliard in The Sleepwalker, after which he played the commercial traveler in A Back Number at the Boston Museum. Mr. Leslie then went West to join T. Daniel Frawley's stock company. He appeared with

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this organization in Caste, An Arabian Night, Captain Swift, Nancy and Co., Moths. All the Comforts of Home, One of Our Girls, The Ensign, The Gynor, Men and Women, Lord Chumley, The Wife, Brother John, The Great Unknown, The Gold Mine, Sweet Lavender, The Jilt, His Wife's Father, and The Westerner. After two seasons with the Frawley company he was engaged to play all the comedy roles with the Schiller Stock company in Chicago. Here he played El Bolser in "Ray Down East and Terrence O'Rourke in "Fort Frayne." He next joined Johnstone Bennett in a vaudeville sketch, in which he and Miss Bennett were enormously successful.

His subsequent appearances have been as Terrence McSwatt in MacFadden's Row of Flats (1897), Earl of Dorincourt in A Dog in the Manger (1899), James, son of Zebecde in Clay Greene's sketch, Nazareth, at the Lambs' Club Gambol (1902); Reggie Brown in Hearts Adafame (1902), in London in the vaudeville sketch, Chums (1904); with the Shaw English Opera company in Philadelphia (1907), and the Aborn Opera company (1908). Mr. Leslie married Louise Willis Hopper in Springfield, O., on March 9, 1901. At the time of his death he was still a member of the Aborn forces.

THE RECORD OF DEATHS.

Susan E. Mikes, mother of Marguerite Miller, died at her home in Crawfordsville, Ind., on July 30.

Peter Robertson, a well known San Francisco dramatic critic, died in Boyes Springs, Cal., on Aug. 9. Mr. Robertson was born in Vale of Leven, Scotland, on April 5, 1847. He came to San Francisco at the age of twenty-one years. His writings on dramatic subjects first appeared in the "Argonaut," "News-Letter," and "Chronicle." In 1881 he became dramatic critic of the San Francisco "Chronicle," remaining in that position till 1906. After the fire he retired to Boyes Springs. At the time of his death he was compiling a history of the stage in California.

Martha Ann Quackenbush Girard, widow of Frank Girard, once stage manager of Tony Pastor's Theatre, died Aug. 12 from neuritis at the age of fifty-eight, at her home in Brooklyn.

John Christopher Williams died suddenly Aug. 14 at his home in Philadelphia, Pa. Mr. Williams has been a sufferer from a complication of diseases for months. He leaves a wife, Edith Williams. He was born in New Orleans in 1870, the son of Hugh Williams and Janet Irving. While playing with the Juvenile Opera company, of New Orleans, at the age of fourteen years, Sol Smith Russell engaged him for his company. He was at Tony Pastor's Theatre, New York, for several seasons, with the Peril of Pekin Opera company for a time, and toured the country with Della Fox and Rose Coghlan. Before he was taken ill he was playing the Chinaman in local theatres and on the Keith Circuit.

Carl Newhall, of San Jose, Cal., who died on Aug. 9 as the result of an automobile accident, was known to the theatrical profession as a member of the Theatre Stage Employees' local organization. He was the son of Sylvester Newhall, a fruit grower. His mother owns a large ranch in Fresno County.

Adam Schnatter, orchestra leader and bandmaster, died in Lyons, N. Y., Aug. 6, aged seventy-five years. He organized the first orchestra between Syracuse and Rochester.

At Cadillac, Mich., on July 31, Mrs. C. J. McHugh, who died, leaves a husband, one son, and a brother, professionally known as Add J. Sharples.

VAUDEVILLE.

The current variety bills are: New Brighton Theatre.—Macklyn Arbuckle, Clarence Vance, Trivato, Pat Rooney and Marion Bent, Lyons and Yocco, George Felix and the Barry Sisters, the Frey Twins, and Hermann's Trained Cats and Dogs.

Brighton Music Hall.—Eva Tanguay for a second week, Jack, the Giant Killer, by Captain Auger, the Norse giant, and a company of Lilliputian performers, headed by Jennie Quigley; J. O. Nugent and company in The Squarer, Fred Dupres, a monologist; Tom and Maria Moore in a singing and dancing act, the Zara Carmen Trio, baton jugglers and hoop rollers; Mack and Rose, and Keith and Kiernan, sand-artists and singers.

Fifth Avenue.—Charles Richman and company, Linden Beckwith, Covington and Wilbur, Cameron and Gaylord, three White Rabbits, Aurora Troupe, Carroll and Cook, Mile, Olive. Hammerstein's.—Stella Mayhew, Alda Overton Walker and company, Paris by Night, Belle Blanche, Collins and Hart, Bellini and Arthur, Bert Fitzgibbon, Belle Baker, McCarty and Piantadosi, Welsh, Mealy and Montrose, Hickey Circus, Louis Stone, Van Der Koor, Kit Carson, Austin and Connolly.

Henderson's.—Minnie Amato and company, Howard and Howard, Flanagan and Edwards, Rush and Peyer, Kessler and Wood, Yaito Duo, McBride, Purcell and Shelly, White and West.

ENGAGEMENTS.

Mary Miles Minter will play the little rebel in the Dustin and William Farnum production of The Littlest Rebel when the company opens at the Chicago Opera House Sept. 1.

"Boots" Wurster, who has played the child in A Fool There Was since the opening night in New York in 1908, has been re-engaged for Robert Hilliard's coming tour.

Harold Vosburgh, Stephen Fitzpatrick, William Holden, John W. Cope, Edwin Holt, Cuyler Hastings, Carleton Macy, Jane Peyton, and Mary Nash complete the cast of David Belasco's production of The Woman, which opens at the Republic on Sept. 18.

E. T. King has engaged the cast for Annie Jones in Jody O'Hare, the romantic comedy-drama by Mrs. Frances Hodgson Burnett and Frederic Arthur Stanley. James Young, Andrew Robson, Melbourne MacDowell, Eugene West, Marion Daniels, Hugh Wynne, George Hadden, Mrs. Young, Kaiman Matsus, Richard Scott, T. Morse Koupal, Frank Smith, Elizabeth

Corly, W. A. Peacock, and D. G. Archer will support Miss James. The opening performance will be given in Charleston, S. C., on Sept. 11. Arch MacGovern will fill the position of business-manager of the tour.

Louise Rutter and Ernest Lawford have been engaged by Charles Frohman for C. Haddon Chambers's Passers-by.

A. E. Anson is to be Ethel Barrymore's leading man in The Witness for the Defense. Lottie Faber, another English actor, will be in the cast.

Lidia Knott has been engaged for the part of Herty Gandy in the Southern company of The Nest. Miss Knott has just returned from Albany, where she was playing a Summer engagement with the Lytell-Vaughan Stock company.

C. Aubrey Smith will be Billie Burke's new leading man in The Runaway. Fay Templeton, Edith Decker, De Wolf Hopper, R. E. Graham, Alice Brady, and Arthur Aldridge will be the members of The Pinaflore company at the Casino, following Sam Bernard there.

Charles Logah-Turner, who has just closed a Summer tour in vaudeville with Mlle. Daisie, and Frank Durand have been engaged for Mrs. Leslie Carter's company in Two Women.

AMUSEMENTS THE COUNTRY OVER

TO CORRESPONDENTS

THE MIRROR to bear date of Sept. 3 will go to press earlier than usual, as Monday, Sept. 4, will be a legal holiday. Correspondents, therefore, are required to forward their letters for that number at least 24 hours in advance.

ARKANSAS.

HOT SPRINGS.—HEAD'S AIRDOME (Frank Head): Hickman-Benson Stock co. 7-12; capacity houses. Whittaker Stock co. 14-15.

CALIFORNIA.

LOS ANGELES.

Prize for Margaret Illington and Her New Play—Henry Miller Opened the Mason.

At Morosco's Burbank Theatre 6-12 Margaret Illington in *Kindling* is playing to its second week of crowded houses. It is conceded that Miss Illington has achieved a great triumph in this new play; in fact, she has demonstrated her histrionic ability most excellently.

Girls in the attraction at the Belasco 7-13, with Thais Magrane and Lewis Stone and all of the Belasco favorites in the cast. Beattie Barrisale and Howard Hickman, from the Alcazar Theatre in San Francisco, made their first appearance with this co. and received most favorable comment. Next week *The Spendthrift* will be the bill, with Miss Magrane in her original role.

Week beginning 14 marked the opening of the Winter season of the Mason Opera House. The attraction was Henry Miller in *The Havoc*. To follow is Richard Carle and co.

The Majestic opened its Winter season 13 with *Baby Mine* for two weeks. In the very near future *Naughty Marietta* will be given its first local hearing at the Majestic, with the same cast that carried the piece to success in New York a year ago.

At the Auditorium 7-13, Nat C. Goodwin, George Osborne, Marjorie Bambau, Joe Galbreath and co. have been seen in the very happy production of David Garrick. The house has been well filled each night to witness this remarkable production. The scenes were all effective and the work of the co. all the better for it. The production will evidently run for a second week.

OAKLAND.—MACDONOUGH (H. H. Campbell): Landers Stevens and George Cooper in *Raphe* 7-13; elaborate production; well staged and fine presentation; attendance large. In the *Whisker's Carriage* 14-20.—**LIBERTY** (H. W. Bishop): Bishop's Players presented *Salvation* 7-13; well rendered; attendance satisfactory. *The Awakening of Helena Ritchie* 14-20.—**ITEMS**: Clarence Kimer, who for the past two seasons has been playing juvenile parts with the Liberty Stock co., has accepted an engagement with Gerald Griffin of the Orpheum Circuit, and will play the young lover in Mr. Griffin's successful sketch, *Other People's Money*.—Landers Stevens and George Cooper close their engagement at the Macdonough 25, and will immediately take the road under John Corbett's management.—Jack Jackson, the capable treasurer of the Liberty, is taking a few weeks' vacation, and is journeying at Lake Tahoe.—Gerald Griffin has purchased a large piece of property at Thousand Oaks, and expects eventually to make his home in this locality.—The Corbett family are headliners this week at the Orpheum, and are playing to capacity houses.—The S. and C. road co. have returned to the Bell, and are packing the house at every performance.—Three new playhouses are in course of construction in this city, two of which will have seating capacity of over 2,000.—*Ferraro's Italian Band* is the current attraction at Idora Park.

FRESNO.—BARTON OPERA HOUSE (B. O. Barton): Season opens with Henry Miller in *The Havoc* 22.

COLORADO.

ASPEN.—WHISKER OPERA HOUSE (Sheehan and Yates): Pictures 7-13 drew large houses. Schaller Brothers in vaudeville 7, 8; excellent. to fine business.

CONNECTICUT.

BRIDGEPORT.—POLI'S (L. D. Garvey, manager): Alias Jimmy Valentine 13-21. John Lee, excelled in the part made famous by H. H. Warner, and Frank Monroe's quiet rendition of Detective Doree would have graced the metropolitan production. The small parts were splendidly handled. John Lee as a disappointed German inventor, Charles Randolph as a forger, Eddie Morgan as a "lock-pick" expert, Thomas Moore as Billy Avery, John Gorman as Jocelyn, were beyond the average renditions. Joseph Morgan found plenty of opportunities to growl and threaten as the warlike to the galleries' delight. This was Blanche Hall's first week here as leading woman and her welcome was most cordial. After several postponements, *Stronheart* is underlined for 21-26, and for the final week of the stock season we will have *The Dollar Mark*, preparatory to the vaudeville (inaugural on Sept. 4, where with the French Maid 21-23. Bridgewater season, overcoming obstacle after obstacle until his personal popularity here is immeasurable.—**PARK** (J. P. Burke, manager): After ten years' management in Worcester, Mr. Burke assumes representation of the Shea Theatre Co. interests in Bridgeport with the opening of the season 19, when *Excuse Me* will follow, followed by *The French Maid* 21-23. He has Bridgeport's best wishes, not forgetting those of the "Mirror" man.

WILLIAM P. HOPKINS.
BRIDGEPORT.—POLI'S THEATRE (Thomas Moore): Poli's Stock co. 14-15, headed by Edw. Westwick and Carlotta Locke, presented *Alias Jimmy Valentine* to B. O., giving satisfaction.

POLI'S Stock co. 21-26, except 22, in The White Sister. The regular season opens 22, when Joseph Gaites presents *Dr. De Luxe*.—**ITEM**: Poli's Stock co. closes its season here 26, going to Norwich, Conn., for its winter season.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): *The Thief* 21. French Maid 29. Girls of the Sunny South Sept. 2.

FLORIDA.

JACKSONVILLE.—BIJOU (Frank W. Chase): Starkey Players in *Sold at the Altar* 13-16 pleased good business. The Man of Her Choice 17-19. The Bonaman 20-22.—**ORPHEUM** (C. A. Leach): *Those Four Kids*, Fred Borden and co., Williams and Oliver, Leo Miller, Clayton Macklem 6-12; good bill, to fine business. *Harry Fields and His School Kids*, Ida Clare, Lee Jah, Kichie Asakia, Robert Wingate 13-19. Murray Bennett, Franklin and Davis, Foye and Fenelon, Galati's Monkeys, Rose Ivy 20-26.—**MAJESTIC** (A. B. Hoyt): Bobby Stewart and Gertrude Earl, George W. Perkins, the Hammonds, Kenneth R. Walte 6-12. Adkins and Shannon, Zouboulakis, Elsie Gresham and co., Al S. Nebur 13-19.—**GRAND and SAVOY**: Pictures to capacity.—**IMPERIAL**, **ASTOR**, **PHOENIX**, **DREAM**, and **AMC**: Pictures to good business.—**ITEMS**: R. P. Whitfield, treasurer of the Orpheum, and one of the oldest men in line of service of the Interstate Circuit, has been transferred to the Majestic Theatre on Lafayette Rock Ark., and will assume the trusteeship.—E. J. Chambers, who withdrew as manager of the Savoy Theatre several months ago, died in Montgomery, Ala., on 12.—Mr. and Mrs. Harry O. Hammond, a tenor and soprano, who have been in vaudeville for the past three years, signed with the Montgomery Amusement co. for ten weeks, and they will appear at this co.'s chain of picture houses.—Josephine Dickerson, a member of The Firing Line co. traveling Florida the past season, settled her damage suit against the S. A. L. Railroad out of court for \$500. The sum sued for was \$29,000.

ILLINOIS.

DECATUR.—POWERS' GRAND (Thomas P. Bonan): Harvey Stock co. 7-13 pleased good business. Keith Stock in *His Last Dollar*. The Peckler, Vinegar Buyer, Shore Acres, How Women Love, Mamie's 14-19 pleased capacity. Third Decree 24 and Heartbreakers 29. Light Eternal Sept. 1, 2.

AURORA.—GRAND (Charles Lamb, res. manager): Under canvas with Gerald Griffin 20. 7-13; fair business considering inclement weather. Sells-Plato Circus 19.

FEELIA.—MAJESTIC (Henry Sandmeyer): Thomas W. Ross in *An Everyday Man* 17, 18 (first time on any stage). Cowboy and Thief 20. Spring Maid 21. Third Decree 22, 23.

TAYLORVILLE.—ELKS (Mr. Brown): Goddess of Liberty Sept. 18.—**DIXIE AIRDOME** (Charles Yates): Charles Griffin in illustrated songs to capacity.

DIXON.—OPERA HOUSE (P. P. Starlin): M. H. Norton in *The Missouri Girl* 13; fair co. and business.

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barby): Lyman Twins Sept. 3. Human Hearts 4-6. Little Girl That He Forgot 7-9.—**ITEMS**: Varieties will reopen Sept. 4.—Manager Jack Hoefler and wife returned from trip to Northern Lakes.—Joe Barnes has leased the Fairview for burlesque.—The stock co. at Sam Young's Airdome continues to please big business.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Richard Carle in *Jumping Jupiter* 7 to capacity house; good performance and co.

MUNCIE.—WYSON GRAND (George W. Challa): Season opens with Himmelman's Association Players 14-19.—**ITEM**: Mr. Challa succeeds Fred Love, who went to Wheeling, W. Va.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): The Great Marshall Show 10-12; fair co. to good business. Tempest and Sunshine 13. Sells-Plato Circus 23.

GOSHEN.—UNDER CANVAS: Young Buffalo Wild West 12 to light attendance on account of wet weather; performance satisfactory.

IOWA.

DES MOINES.

Third Stock Season Inaugurated at the Princess—William Vance Players Made Nil.

The sixteen players of the Princess Stock co. assembled 15 for their first rehearsal of the 1911-12 season. The first play is *A Woman's Will*, which will be presented as the opening bill at the Princess 27-Sept. 3.

The Princess players for the third season of the popular stock co. house, the only stock house in Iowa, are headed by Marion Buckner and Corliss Giles. Miss Buckner has been with Gus Forbes Stock co. in Brooklyn. Mr. Giles begins his second season at the Princess. Thomas Reynolds and Emma Salvatore will continue as principal comedian and second woman, respectively. Other players who are familiar to Des Moines theatregoers are Mary Horne, Priestly Morrison, and William J. Mack. The character parts will be handled by Jessie E. Pringle and William E. Bonney. Miss Pringle's former home was Des Moines. The ingenue is Jessie Mueller, of Cincinnati. Mary Ward Holton, of Chicago, is the sixth woman. Henry Rowell will be second man. Guy Harrington, of Providence, R. I., has been engaged for character parts. Stuart Fox and Victor Mosher will do light comedy. Ralph Stray, of Des Moines, becomes the tenth male member.

All the big houses will open State Fair week.

24-2. This includes the Berchel, the Princess, and Foster's. The Majestic, Elbert and Getchell's downtown house of continuous vaudeville, opened 20.

The William Vance Players presented the Carpotagger 13-20. Tim Murphy's comedy success, and proved a genuine entertainment for Airdome patrons. Some of the company's best work was done in this piece.

DUBUQUE.—AIRDOME (Jake Rosenthal): Harvey's Players 6-12 in *The Devil's Kitchen* drew excellent houses, notwithstanding inclement weather. Same co. 14-19 in *Don't Tell My Wife* 17-19 in *Johnny Union Park* 18-19. **ATHE** (Jake Rosenthal): Four Casting Campbells, Leonore Kleiner, John A. West and co., Ross and Oaks, and Carl Demarest 6-12 pleased large attendance. Wahlund-Tekla Trio, the Hassards, Art Fisher, Kelt and De Mont, and Allen and Morton 13-19. Liberati's Band (return) 20-26.

FORT DODGE.—AIRDOME (D. Barnett): Man from Sweden 10-12 satisfied large house. Dora Thorne 14-16.—**UNDER CANVAS**: Buffalo Bill 11 pleased very large business.—**ITEMS**: The New Princess will be completed by Sept. 15.—The Magic will be ready for formal opening Sept. 1.

SIOUX CITY.—NEW GRAND (M. W. Jenks): Richard Carle and Edna Walling, Hope in *Jumping Jupiter* 13, pleased medium business. Frank King in *Billy* 27.—**COLONIAL** (Biegger and Dance): Vaudeville 11-17; good attractions and business.

ANAMOSA.—GRAND (Clifford L. Niles): Culhane's Comedians 21-27.

KANSAS.

CONCORDIA.—BROWN GRAND THEATRE (E. V. D. Brown): Opened 9 for Santa Fe harmony meeting; speeches by Santa Fe officials and members of Concordia Commercial Club.—Anne Sullivan, of the Philadelphia Grand Opera co., is spending the summer with her grandmother here. Miss Sullivan is known as Jane Finley on the stage.—Manager E. V. D. Brown and Mrs. Brown have gone to Colorado for a short vacation which they will spend at "The Forks," near Drake.

FORT SCOTT.—AIRDOME (Harry O. Erlich): Hutton-Billy Stock co. in *Power of Friendship*. Southern Princess, Gambler's Sweetheart, When Women Love, East Lynne, and The Younger Brother; excellent satisfaction; fair business. Payson Stock co. 14-19.

KENTUCKY.

MIDDLESBORO.—MANNING (J. P. Dugan): Will open 26 with *The Smart Set*.

LOUISIANA.

DONALDSONVILLE.—GONDROU (William F. Nolan): Curtiss Comedy co. in repertoire 7-13; able co.; scored big hit in *The Workman*, *Easy Money*, *Arabian Nights*. The Man from New Jersey, *West, Polly and I*, *Beau*.—**HAPPY HOUR** (Tremmer and Boston): Pictures and vaudeville to big business. Ora Dalferes in illustrated songs 7; won fresh laurels. Regular weekly drawing and awarding of prize of \$5 in gold 8; drew capacity houses. Charles E. Delas, vocalist, 9 gave captivating good work. *Amateur bill* 10; a pleasant silent good work. *Amateur bill* 11; 12 was particularly pleasing. Lucien Casso in sentimental songs 12; made favorable impression. In the Sultan's Garden, Imp. photoplay, 13; a strong bill.

THEODORE.—OPERA HOUSE (W. F. Nolan): Curtiss Comedy co. July 31. Plays: *Arabian Nights*, *Polly and I*, *The Workman*, *The Man from New Jersey*, *Easy Money*, *Out West*, *Mable Heath*; good co. and orchestra; fine business.

MAINE.

PORTLAND.—The summer tourist season is at its height, and all the amusement houses are doing record business. *Keith's* (J. E. Moore): Why Smith Left Home 14-19 broke all house records for business. Sidney Toler as Smith, Mark Kent as Count von Guzenheim, Joseph Laurence as General Billet-Deux, Belle D'Arcy as the general's wife, and Blanche Frederic as the cook, lady never were so much provoking. Adria Ainslee was a most beautiful Mrs. Smith. All the minor roles were capably taken. A woman's way 21-26.—**GEM**, **PEAKS** 18.—**LAND**: The Elvons was given in fine style.—**CAPE THEATRE**: The Royal Chef played to crowded houses.—**RIVERTON PARK**: The Missing Miss crowded the amphitheatre daily.—**THE PORTLAND** (J. W. Greely): Had a fine bill and S. R. O. business.—**ITEMS**: Frank Jameson, of Keith's Stock, left 13 to rejoin The Country Boy co.—Marie Penry, who was the leading woman with Keith's for two seasons, was in town 16. She has been summering at Christmas Cove, Me., and stopped off en route for New York, to see old friends.—Manager Blumenburg, of the cozy Casco, is always on the alert to provide his patrons with the very best, and as the latest attraction he has made a break away from the usual musical offerings of the picture house. This week he presents Signor Guadino Balestrini, tenor of the Boston Opera co. The signor, who is a cousin of Signor Bonci, has a fine voice and renders selections from Italian grand opera at each performance. That the patrons appreciate the efforts of Manager Blumenburg is shown by the S. R. O. audiences of the best of the theatre-going people of the city. Manager Blumenburg can justly assert that there is no picture house in the country that provides a higher class of programme or appeals to a higher class of patronage.

MARYLAND.

BALTIMORE.

Howe's Pictures Making New Attendance Record—Manager Kernan Observes an Anniversary.
At Ford's, where Howe's pictures are filling a six weeks' engagement, business shows no signs

of falling off, and if the patronage continues as liberal during the next two weeks the engagement will rank among the most successful ever made.

The Maryland Theatre threw open its doors 21 for the season 1911-12, and taking by the size of the audiences at both afternoon and evening performances the local public is eager for vaudeville entertainment. There was not a seat to be had at either performance. The opening took place under the most auspicious circumstances, the occasion also marking the forty-fifth anniversary of Manager James L. Kernan in the theatrical business. The bill offered included a number of old favorites, among them being Mrs. Annie Yeagman, Lottie Gilson, Margie Cline, Frank F. Ward, John Curran, and Gus Williams. The Dantes' interno pictures, which were seen here for the first time at the Auditorium last week, scored a distinct triumph. The houses were exceptionally large, despite the warm weather, and if the success of the Baltimore engagement is any criterion of what is to follow in other cities the production co. is destined to use many bank books in the near future.

The offering at the theatre this week is the *Troader*, which is proving a good drawing card. The Monumental offers the Blue Ribbon Girls, opening to good business. Fugitive from Justice holds the boards at Holiday Street Theatre for 21-26. The management of the Academy has made a most interesting announcement to the effect that this house would open either on Sept. 25 or Oct. 2 with the now famous success *The Pink Lady* direct from its New York run, to be followed by *The Spring Maid*. L. BARTON KREIS.

MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (I. W. Phelps): The Lincoln Park Stock co. presented *Beyond Parion* 14-19; very good performance; excellent attendance.—**ITEMS**: Manager W. F. Mason, who has been engaged by J. M. Welch of Cohasset and Harris, to manage one of the road cos. of Get-Rich-Quick Wallingford left for New York 12.—Manager George S. Wiley, of the Academy, is spending his vacation deep sea fishing.—George Sylvester left for New York 6.—Rollo Lloyd and Eddie Phalen have joined the Lester Loneragan Stock co. and made first appearance with the co. at New Bedford 14.—Walter S. Fenner, who has been summering at Tiverton, R. I., left to rejoin The Rosary co. at Chicago 14.—John E. Garvey left for New Orleans 14.—The Lester Loneragan Stock co. opened their Fall and Winter season at New Bedford 14 to S. R. O.—The Newweds are announced as the opening attraction at the Academy season 1911-12.

FITCHBURG.—WHALOM PARK THEATRE (W. W. Sargent): Whalom Park Opera co. presented *Forbidden Land* 14-19; one of best of season. William Clifton, Georgia Campbell, Raymond Crane, Walter Brower all appeared to advantage. *Adventures* made first appearance, and made good impression. Marie Horgan, Victor De Lacey, Harry Hopkins, Mattie Crofta, and Fred Holmes all did well. A Knight for a Day 21-26.—**BIJOU** (Harold F. Jackson): Vaudeville and pictures 14-19 drew good business.—**CIMMIS** (Bilous Amusement Co.): The Girl Who Dared Sept. 4 opens season.—**ITEM**: Policy will remain one-night stands.

WORCESTER.—POLI (J. C. Oridelle): Poli Stock 14-19 in *The Man on the Box*; capacity houses.—**WHITE CITY CASINO** (P. Bigelow): Manhattan Players in *Mikado* 14-19; well staged and good attendance.—**LINCOLN PARK THEATRE** (W. C. Fleming): The Aero Girl 14-19 to good business.

HOLYOKE.—MOUNTAIN PARK CASINO (Lansing Ernest): Mountain Park Stock co. in *Billy* 7-12; Richard Gordon and Lillian Daven deserve special mention; excellent performance and good business. The Penalty 14-19; big business; co. deserves great credit for finished work in this production.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Season opens Sept. 2 with *The Orlmar*.—**COLONIAL** (John F. Adams): The seventh season of Keith vaudeville opens Labor Day.—**BROADWAY** (Connelly and Frankel): Opens Sept. 4 with vaudeville and pictures.

MICHIGAN.

PORT HURON.—MAJESTIC (Sam Hartwell): Bright Eyes 13 pleased good business. Gennaro's Hand 10, 20. Evans' Honey Boy Minstrels 27. Cat and the Fiddle Sept. 4.—**CITY** (Sam Hartwell): The Texas Cattle King 20.

BATTLE CREEK.—PORT (E. R. Smith): Treadwell-Whitney Stock co. 6-12 (except 8); fair business. Plays: Days of '61, Land of the Sky, Pool of Fortune, Ross of Bar E. When Women Love, For Her Father's Sake, Martin's U. T. C. 8 pleased big business. Bell Stock co. 13; fair co.; good business. Plays: The Cowboy's Girl, Land Me Your Wife, Wolgast-Moran fight pictures 14; fair business. Grandstark 17. Sells Perkins 10, 20.—**UNDER CANVAS**: Sells-Plato Circus 23.

COLDWATER.—TIBBETTS OPERA HOUSE (John T. Jackson): House opens with Camille 10, with Helen Reed in title role. Rosalind at the Red Gate 20. Rosary 21.—**UNDER CANVAS**: Frank A. Robbins' Circus 25.—**ITEM**: Outlook very bright for new season.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): May Hobson in *Rejuvenation* of Aunt Mary pleased capacity. Tom Marks in *His Irish Honor* and *An Irish Dilemma* 12-14 drew customary packed houses. U. T. C. Sept. 3. The Country Sheriff 4.

MINNESOTA.

ST. PAUL.

Interesting Offerings at Orpheum and Empress—Metropolitan Opens with Bright Eyes.
The Orpheum opened its season 13-19 with a good bill, including *Odiva*, *Marvelous Millions*.

SASKATON, SASK.—EMPIRE (Joseph Salton, Jr.): Human Hearts 10; fair business.
Storie Woolfolds co. in The Sunny Side of Broadway 12. Professor Mintel's Psyche and Mystic co. 14-16. Old Kentucky 27. 28.
STARLAND: Partello Stock co. 14-19: big business.

OTTAWA, ONT.—RUSSELL (P. Gorman): Pictures 21-22.—**DOMINION** 15. Greening 16. Dominion Stock co. in A Woman's Way 1-16.

closed successful sixteen weeks. Regular vaudeville season opened 14: business very big.
ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): At the Old Cross Roads 17-10.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ACROSS THE PACIFIC (Harry Clay Blaney): Boston, Mass., 19-20; Providence, R. I., 20-Sept. 2.
ANGEL AND THE OX: Philadelphia, Pa., 21-26.
AT THE OLD CROSS ROADS (Arthur G. Alton, mgr.): Presque Isle, Me., 23; Millinocket 24; Bar Harbor 25, 26; Lewiston 28-30; Portland 31-Sept. 2.
BABY MINE (Wm. A. Brady, Ltd., mgrs.): Los Angeles, Cal., 13-20.
BABY MINE (Wm. A. Brady, Ltd., mgrs.): Glace Bay, N. S., 25; New Glasgow 24; Moncton, N. B., 25; St. John 28-30; Fredericton 31; Woodstock Sept. 1; Presque Isle, Me., 2.
BARRIERS BURNED AWAY (Gaskell-MacVitty and Carpenter, mgrs.): Portage, Wis., 31.
BREWSTER'S MILLIONS (Al. Rich, mgr.): Buffalo, N. Y., 21-20; Rochester 28-30; Syracuse 31-Sept. 2.
BROWN, GILMORE (Frank A. Brown, mgr.): Grand Junction, Colo., 23; Delta 24; Montrose 25.
CHIEF OF THE SECRET SERVICE: Washington, D. C., 21-26.
CLIMAX, THE (Jos. M. Weber, mgr.): Poughkeepsie, N. Y., Sept. 1.
CLIMAX, THE (Jos. M. Weber, mgr.): Charleston, S. C., Sept. 1.
COUNTRY BOY (Henry B. Harris, mgr.): Des Moines, Ia., 20-26.
COUNTY SHERIFF (Eastern: O. E. Wee, mgr.): White River Junction, N. H., 23; Woodstock 24; Randolph 25; Burlington 26; Vergennes, Vt., 28; Middlebury 29; Brandon 30; Greenfield, N. Y., 31; Johnstown Sept. 1; Gloucester 2.
COUNTY SHERIFF (Western: O. E. Wee, mgr.): Peterboro, Ont., 23; Lindsay 24; Orillia 25; Cobalt 26; New Liskeard 28; Haliburton 29; North Bay 30; Sudbury 31; Thessalon Sept. 1; Blind River 2; Sault Ste. Marie, Mich., 4; Newberry 5.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): New York City Aug. 10-Sept. 2.
DODGE, SANFORD (B. S. Ford, mgr.): Deadwood, S. Dak., 29.
DEEP PURPLE (Leibler and Co., mgrs.): Chicago, Ill., Aug. 29—Indefinite.
ELI AND JANE (Harry Green, mgr.): Denver, Ill., 23; Pawnee 24; Winchester 25; Nebo 26; Pleasant Hill 28; Elmhurst, Mo., 29; Vandalia 30; Fulton 31; Columbia Sept. 1; Sturgeon 2.
EXCURSE ME (Eastern: Henry W. Savage, mgr.): Boston, Mass., Aug. 24—Indefinite.
EXCURSE ME (Western: Henry W. Savage, mgr.): New York City Aug. 14—Indefinite.
FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): New York City Aug. 24—Indefinite.
FARMER, DUSTY AND WILLIAM (A. H. Woods, mgr.): Chicago, Ill., Sept. 1—Indefinite.
FUGITIVE FROM JUSTICE: Baltimore, Md., 21-26.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4-Sept. 2.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York City Sept. 19, 1910, Sept. 23, 1911.
GIRL AND THE TRAMP (Co. A: Carlos Inskeep, mgr.): Springfield, O., 23; Sabina 24; Bainbridge 25; Jackson 26; Glouster 27; Athens 28; Cairo, W. Va., 30; Pennsylvania 31; West Union Sept. 1; Kingswood 2.
GIRL AND THE TRAMP (Co. B: Carlos Inskeep, mgr.): Fulton, Mo., 23; California 24; Tipton 25; Windsor 26; Deepwater 28; Appleton City 29; Lamar 30; St. Scott, Kan., 31; Coffeyville Sept. 1; Vinita, Okla., 2.
GIRL AND THE TRAMP (Co. C: Carlos Inskeep, mgr.): Waukegan, Ill., 27; Harvard 28; Evansville, Wis., 29; Edgerton 30; Stouten 31; Potomac, Md., 1; Waterloo 2; Watertown 3.
GIRL IN THE TAXI (A. H. Woods, mgr.): Boston, Mass., Aug. 21-Sept. 2.
GIRL IN THE TAXI (A. H. Woods, mgr.): Albany, N. Y., 25, 26.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Presque Isle, Me., 20; Fort Fairfield 28; Mars Hill 29; Ashland 30; Millinocket 31; Bangor Sept. 2.
GOOSE GIRL (Baker and Castle, mgrs.): Syracuse, N. Y., 21-23; Rochester 24-26; Buffalo 28-Sept. 2.
GIRL OF THE MOUNTAINS (Baker and Castle, mgrs.): Hamilton, Ill., 23; Bloomington 24; Peoria 25, 26; Chicago 27-Sept. 2.
HAWTHY, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., June 30—Indefinite.
HILLIARD, ROBERT (Klaw and Erlanger, mgrs.): Atlantic City, N. J., 28-Sept. 2.
HOUSE NEXT DOOR (Howland and Gaskell, mgrs.): Kenosha, Wis., 27; Sheboygan 28; Green Bay 29; Wausau 30; Menomonie 31; Stillwater, Minn., Sept. 1; St. Cloud 2.
HUMAN HEARTS: Cincinnati, O., 20-26.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): St. Paul, Minn., 27-Sept. 2.
MALAME X (Henry W. Savage, mgr.): Gardner, Mass., 25; John, N. B., Sept. 1, 2.
MASON, JOHN (Messers. Shubert, mgrs.): New York City Aug. 14—Indefinite.
MISSOURI GIRL (Eastern: Norton and Farrell, mgrs.): Mattituck, N. Y., 23; Amityville 24; Freeport 25; Hempstead 26.
MISSOURI GIRL (Central: Merle H. Norton, mgr.): Gladbrook, Ia., 23; Eldora 25; Boone 26; Cedar Rapids 27; Ogden 28; Grand Junction 29; Berry 30; Coon Rapids 31.
MISSOURI GIRL (Western: Norton and Rith, mgrs.): Forsythe, Mont., 23; Billings 25; Columbus 26; Big Timber 27; Bosman 28, 29; Missoula 30; Stevensville 31.
MORAL CODE, THE (Arthur Hammerstein, mgr.): Rochester, N. Y., 21-26.
MOTHER (Wm. A. Brady, Ltd., mgrs.): Boston, Mass., Aug. 29—Indefinite.
NEST EGG (Joseph M. Gaites, mgr.): Asbury Park, N. J., 24-26.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Minneapolis, Minn., 27-30.
OVER NIGHT (William A. Brady, mgr.): Boston, Mass., Aug. 1—Indefinite.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Clare, Mich., 23; Midland 24; Holly 25; Flint 26; Pontiac 27; Oxford 28; Imlay City 29; Lanier 30; Port Huron 31-Sept. 2.
POMANDER WALK (Leibler and Co., mgrs.): New York City Sept. 2-10.
POLLY OF THE CIRCUS (Eastern: A. S. Stern, mgr.): Detroit, Mich., 20-26; Cleveland, O., 27-Sept. 2.
POLLY OF THE CIRCUS (Western: A. S. Stern, mgr.): Trenton, N. J., Sept. 1, 2.
POYNTER, BEULAH (Burt and Nicolai, mgrs.): South Bend, Ind., 31.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Webb City, Mo., 27; Osage, Kan., 28; Mount Valley 29; Severy 30; Augusta 31; Eldorado Sept. 1; Belle Plaine 2.
ROBERTS, FLORENCE (John Cort, mgr.): San Francisco, Cal., 28-Sept. 2.
ROCK OF AGES (Howland and Gifford, mgrs.): St. Louis, Mo., 27; Kansas City 28; St. Paul, Minn., 29; Chicago, Ill., 30; St. Paul, Minn., 31; Detroit, Mich., 1; Boston, Mass., 2; New York City 3; Philadelphia, Pa., 4; Baltimore, Md., 5; Washington, D. C., 6; St. Louis, Mo., 7; Kansas City 8; Omaha, Neb., 9; St. Paul, Minn., 10; Chicago, Ill., 11; Cincinnati, O., 12; St. Louis, Mo., 13; Kansas City 14; Omaha, Neb., 15; St. Paul, Minn., 16; Chicago, Ill., 17; Cincinnati, O., 18; St. Louis, Mo., 19; Kansas City 20; Omaha, Neb., 21; St. Paul, Minn., 22; Chicago, Ill., 23; Cincinnati, O., 24; St. Louis, Mo., 25; Kansas City 26; Omaha, Neb., 27; St. Paul, Minn., 28; Chicago, Ill., 29; Cincinnati, O., 30; St. Louis, Mo., 31; Kansas City 1; Omaha, Neb., 2; St. Paul, Minn., 3; Chicago, Ill., 4; Cincinnati, O., 5; St. Louis, Mo., 6; Kansas City 7; Omaha, Neb., 8; St. Paul, Minn., 9; Chicago, Ill., 10; Cincinnati, O., 11; St. Louis, Mo., 12; Kansas City 13; Omaha, Neb., 14; St. Paul, Minn., 15; Chicago, Ill., 16; Cincinnati, O., 17; St. Louis, Mo., 18; Kansas City 19; Omaha, Neb., 20; St. Paul, Minn., 21; Chicago, Ill., 22; Cincinnati, O., 23; St. Louis, Mo., 24; Kansas City 25; Omaha, Neb., 26; St. Paul, Minn., 27; Chicago, Ill., 28; Cincinnati, O., 29; St. Louis, Mo., 30; Kansas City 31; Omaha, Neb., 1; St. Paul, Minn., 2; Chicago, Ill., 3; Cincinnati, O., 4; St. Louis, Mo., 5; Kansas City 6; Omaha, Neb., 7; St. Paul, Minn., 8; Chicago, Ill., 9; Cincinnati, O., 10; St. Louis, Mo., 11; Kansas City 12; Omaha, Neb., 13; St. Paul, Minn., 14; Chicago, Ill., 15; Cincinnati, O., 16; St. Louis, Mo., 17; Kansas City 18; Omaha, Neb., 19; St. Paul, Minn., 20; Chicago, Ill., 21; Cincinnati, O., 22; St. Louis, Mo., 23; Kansas City 24; Omaha, Neb., 25; St. Paul, Minn., 26; Chicago, Ill., 27; Cincinnati, O., 28; St. Louis, Mo., 29; Kansas City 30; Omaha, Neb., 31; St. Paul, Minn., 1; Chicago, Ill., 2; Cincinnati, O., 3; St. Louis, Mo., 4; Kansas City 5; Omaha, Neb., 6; St. Paul, Minn., 7; Chicago, Ill., 8; Cincinnati, O., 9; St. Louis, Mo., 10; Kansas City 11; Omaha, Neb., 12; St. Paul, Minn., 13; Chicago, Ill., 14; Cincinnati, O., 15; St. Louis, Mo., 16; Kansas City 17; Omaha, Neb., 18; St. Paul, Minn., 19; Chicago, Ill., 20; Cincinnati, O., 21; St. Louis, Mo., 22; 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STENCE THEATRE (Johns and Davis, mgrs.): Hamilton, Ont., 21, 26. Beul, Ind., 21-26.

TAYLOR AGENCY (W. Worth, mgr.): 20-26. TAYLOR AGENCY (W. Worth, mgr.): 20-26.

WATKINS THEATRE (Phillip West, mgr.): Independence, Mo., 21-26.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Margaret Aborn, mgrs.): Newark, N. J., June 8-10.

ABORN COMIC OPERA (Milton and Margaret Aborn, mgrs.): Palmdale Park, N. J., June 8-10.

ARMSTRONG MUSICAL COMEDY (Edward Armstrong, mgr.): Los Angeles, Cal., July 9-10.

BENJAMIN SAM (Henry Schubert, mgrs.): New York City, Aug. 1-2.

BLACK PATRI (A. V. V. mgr.): Indianapolis, Ind., 21-26. Richmond, Va., 21-26.

BROWN AND WHITE (W. J. W. mgr.): 21-26. BROWN AND WHITE (W. J. W. mgr.): 21-26.

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Three Seasons—1908-11

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But the best acting, masculine or feminine,
of the entire piece is that of Anthony Andre, as
Simonides. He puts into his role emotion and
intensity that carry conviction straight home.—
Indianapolis Star.

Without any disparagement of the others of
the cast it may safely be said that from the
standpoint of dramatic criticism the work of
Anthony Andre, as Simonides, was the finest
piece of acting in the entire production. The
lines are strong, fraught with wonderful dra-
matic possibilities, and Mr. Andre rose to their
every possibility with due effect, reading the
lines perfectly, shading his reading with ex-
cellent judgment, and in all giving an interpre-
tation of the part in a manner that only a
master could do it.—Dubuque Times-Journal.

Anthony Andre, as Simonides, furnishes the
most humanly interesting character in the play.
His acting suggests the question: Why should
they not all be human instead of palpable
stages and elocutionary puppets?

It would be a shattering of traditions, but
wouldn't that be a relief?—San Francisco Ex-
aminer.

One of the most difficult roles, and the one
which was perhaps most impressively presented,
was that of Simonides, played by Anthony
Andre. It is no mean accomplishment for an
actor never to rise from a sitting position, and
yet to read his lines with such power of decla-
mation, with such sincerity as to hold the spell-
bound attention of the audience through the
longest passages of the play.—Omaha World-
Herald.

The one who makes the greatest hit is An-
thony Andre, as Simonides. He does some
really great acting, and carries his audience
with him to whatever depths or heights of feel-
ing he goes.—Fresno Tribune.

Little more could any audience of players
ask than Anthony Andre gave them last night.
He overshadowed Ben-Hur.—Los Angeles
Evening News.

Grace Bryan

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COZY CORNER GIRLS (Louis Watson, mgr.):
St. Louis, Mo., 20-26, Louisville, Ky., 27-
Sept. 2.

CRACKERJACKS (Bob Manchester, mgr.): De-
troit, Mich., 27-Sept. 2.

DAFFYDILS (Sam Rice, mgr.): Cincinnati,
O., 20-26.

DREAMLAND (Dave Marion, mgr.): Newark,
N. J., 19-26, Toronto, Ont., 28-Sept. 2.

DUCKINGS: Scranton, Pa., 28-30, Wilkes-
Barre 31-Sept. 2.

FOLLIES OF THE DAY (Barney Gerard, mgr.):
New York City 19-26, Jersey City, N. J., 28-Sept. 2.

GINGER GIRLS (Hurtig and Seamon, mgrs.):
Boston, Mass., 19-Sept. 2.

GIRLS FROM HAPPYLAND (Hurtig and Seamon, mgrs.):
New York City 19-26, Springfield, Mass., 28-30, Worcester 31-Sept. 2.

GIRLS FROM MISSOURI: Philadelphia, Pa.,
28-Sept. 2.

GIRLS FROM RENO (James Madison, mgr.):
Chicago, Ill., 20-26, Milwaukee, Wis., 27-
Sept. 2.

GOLDEN CROOK (Jas. Fulton, mgr.): To-
ronto, Ont., 21-26, Buffalo, N. Y., 28-Sept. 2.

HASTINGS' HUG SHOW (Harry Hastings, mgr.):
Providence, R. I., 28-Sept. 2.

HIGH SCHOOL GIRLS (Arthur Gorman, mgr.):
New York City 19-26, Bridgeport, Conn., 31-Sept. 2.

IDEALS (Sam Robinson, mgr.): Chicago, Ill.,
20-26, Minneapolis, Minn., 27-Sept. 2.

IMPERIALS (Sim Williams, mgr.): Minneapo-
lis, Minn., 20-26, St. Paul 27-Sept. 2.

JARDIN DE PARIS: Chicago, Ill., 27-Sept. 2.

JERSEY LILIES: Washington, D. C., 21-26,
Pittsburgh, Pa., 28-Sept. 2.

JOLLY GIRLS: Washington, D. C., 21-26,
Pittsburgh, Pa., 28-Sept. 2.

KENTUCKY BELLES (Mike Fenton, mgr.):
Detroit, Mich., 20-26, Cleveland, O., 27-
Sept. 2.

KNICKERBOCKERS (Louis Robie, mgr.):
Philadelphia, Pa., 21-26, Baltimore, Md., 28-
Sept. 2.

LADY BUCCANEERS: St. Louis, Mo., 27-
Sept. 2.

LOVE MAKERS: New York City 21-26, Phila-
delphia, Pa., 28-Sept. 2.

MAJESTICS: Philadelphia, Pa., 28-Sept. 2.

MERRY MAIDENS: St. Louis, Mo., 20-26, In-
dianapolis, Ind., 27-Sept. 2.

MERRY WHIRL (J. Herbert Mack, mgr.):
New York City 19-26, St. Louis, Mo., 27-
Sept. 2.

MIDNIGHT MAIDENS: Chicago, Ill., 20-26,
Milwaukee, Wis., 27-Sept. 2.

MISS NEW YORK, JR.: Washington, D. C., 28-
Sept. 2.

MOULIN ROUGE: Cleveland, O., 21-26, Wheel-
ing, W. Va., 28-Sept. 2.

NEW CENTURY GIRLS (Morris Weinstein, mgr.):
Brooklyn, N. Y., 21-26, Philadelphia, Pa., 28-Sept. 2.

NEW EMPIRE: Brooklyn, N. Y., 28-Sept. 2.

PACEMAKERS: Milwaukee, Wis., 19-26.

PAINTING THE TOWN (Holliday and Gurley, mgrs.):
Chicago, Ill., 19-26, Minneapolis, Minn., 27-Sept. 2.

PASSING PARADE: New York City 28-Sept. 2.

PAT WHEELER (Walter Greaves, mgr.):
Toronto, Ont., 28-Sept. 2.

QUEEN OF BOHEMIA (Henry P. Jacobs, mgr.):
Rochester, N. Y., 28-Sept. 2.

QUEENS OF THE FOLIES (Coultan and Shannon, mgrs.): Kansas City, Mo.,
27-Sept. 2.

QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.):
Hoboken, N. J., 28-Sept. 2.

ROSE SYDNEY (W. S. Campbell, mgr.): Min-
neapolis, Minn., 20-26, St. Paul 27-Sept. 2.

ROBINSON'S CRUSOE GIRL (Ed Davidson, mgr.):
Brooklyn, N. Y., 19-26, New York City 28-Sept. 2.

RUNAWAY GIRLS (Peter S. Clark, mgr.):
Cleveland, O., 19-26, Toledo 27-Sept. 2.

SAM DEVERE'S (Louise Stark, mgr.): Pitts-
burgh, Pa., 21-26.

SOCIAL MAJORS (Hurtig and Seamon, mgrs.):
Brooklyn, N. Y., 19-26, Newark, N. J., 28-
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STAR AND GARTER: Providence, R. I., 21-26,
Brooklyn, N. Y., 28-Sept. 2.

STAR SHOW GIRLS: Albany, N. Y., 26.

TAXI GIRLS (Hurtig and Seamon, mgrs.): Phila-
delphia, Pa., 19-26, Brooklyn, N. Y., 28-
Sept. 2.

TIGER LILIES: Washington, D. C., 19-26, Bal-
timore, Md., 28-Sept. 2.

TRUCADEROS (Chas. H. Waldron, mgr.): Bal-
timore, Md., 21-26, Washington, D. C., 28-
Sept. 2.

UMPIRE: Chicago, Ill., 27-Sept. 2.

VANITY FAIR (Bowman Bragg, mgrs.): St.
Louis, Mo., 20-26, Louisville, Ky., 27-Sept. 2.

WHIRL OF MIRTH (Whalen and Martell, mgrs.):
Cincinnati, O., 27-Sept. 2.

WORLD OF PLEASURE (George Fitchett, mgr.):
Boston, Mass., 28-Sept. 2.

YANKEE DOODLE GIRLS (Sol. Meyer, mgr.):
Boston, Mass., 28-Sept. 2.

ZALLAH'S OWN (W. C. Cameron, mgr.): To-
ronto, Ont., 21-26, Buffalo, N. Y., 28-Sept. 2.

BANDS.

BALLMAN'S: Bismarck, Chicago, Ill.—indefi-
nite.

CAVALLO'S: Forest, St. Louis, Mo.—indefinite.

CONWAY PAT: Riverview, Chicago, Ill.—in-
definite.

GARRAMONTE'S: Ontario Beach, Rochester,
N. Y.—indefinite.

GRAND OPERA HOUSE (Al E. Garford, con-
ductor): Steeplechase, Rockaway Beach, N. Y.—
indefinite.

PRYOR ARTHUR (Don W. Stuart, mgr.):
Asbury Park, N. J., July 3-Sept. 10.

ROYAL VENETIAN: Ocean, Long Branch, N. J.,
July 1—Indefinite.

RUSSIAN SYMPHONY (Modest Altschuler,
conductor): Ravinia Park, Chicago, Ill., Aug.
7—Indefinite.

SCHENCK ELLIOTT (Charles Strakosch, mgr.):
New York City July 3-Sept. 2.

SIRIGANO, FELIX: Riverview, Louisville,
Ky.—Indefinite.

SORRENTINO AND BANDA BOSSA: Electric,
Kansas City, Mo.—Indefinite.

STANARD'S: Forest, Kansas City—Indefinite.

TUMA, KARL: Ravenna, Milwaukee, Wis., 5-26.

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Berlin 24, Hanford 25, London 26.

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23, 24, Colorado Springs 25, Pueblo 26, Gar-
den City, Kan., 28, Great Bend 29, Hutchinson
30, Wichita 31.

CENTRY BROTHERS: Regina, Can., 23, Moose
Jaw 24, Swift Current 25, Medicine Hat 26.

GOLLAR BROTHERS' SHOWS: Rochelle, Ill.,
23, Magnolia, Ia., 24, Tipton 25, Belle Plaine
26, Jefferson 27.

HONEST BILLS: Mt. Moriah, Mo., 23, Gilman
City 24, Rollburg 25, Jamesport 26.

LUCKY BILLS: Duncans Bridge, Mo., 23, Mad-
ison 24, Holiday 25, Paris 26.

101 RANCH WILD WEST (Miller Bros. and
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perior 24, Duluth, Minn., 25, Eau Claire, Wis.,
26, Virginia 28, Prairie du Chien 29, Presco,
Ia., 30, Charles City 31.

RINGLING BROTHERS: Seattle, Wash., 23, 24,
Tacoma 25, North Yakima 26, Boise City, Ida.,
30.

ROBBINS FRANK A.: Chelsea, Mich., 23.

RELLS-LOTT: Great Falls, Mont., 23, Lan-
sing 24, Flint 25, Port Huron 26.

SPARKS JOHN H.: Saranac Lake, N. Y., 23.

MISCELLANEOUS.

HATCH J. FRANK CARNIVAL (J. Frank
Hatch, mgr.): Belle Plaine, Ia., 21-26, Des
Moines 28-Sept. 2.

HOWE'S PICTURES (Lyman H. Howe, mgr.):
Baltimore, Md., July 24-Sept. 2.

HOWE'S PICTURES (Lyman H. Howe, mgr.):
Chicago, Ill., July 17—Indefinite.

HOWE'S PICTURES (Lyman H. Howe, mgr.):
Cincinnati, O., 7-26.

MILDRED AND ROULETTE (Harry Rouleto,
mgr.): St. John, N. B., 24-26, New

28, Moncton 29, Amherst 30, New Glasgow
31, Sydney, C. B., Sept. 1, 2.

MYSTICUS SMITH (Albert P. Smith,
mgr.): Winfield, Ia., 23, 24, Sigourney 25, 26.

RAYMOND, THE GREAT (Maurice F.
Raymond, mgr.): Milan, Italy, 17-29, Genoa
Sept. 1-2, Rome 9-10, Tunis, Africa, 19-23,
Valletta, Malta, 25-30.

WALDEN DANA (S. Worder, mgr.): Palatka,
Fla., 21-Sept. 2.

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A charming little actress of the Vitagraph stock

"SPECTATOR'S" COMMENTS

SOME comment has been caused by the report that Charles Frohman is now inserting in the application blanks to be filled out by people seeking employment in his companies, a line stating what, if any, motion picture companies the applicant has worked for. The implication is that those who have appeared in the films will be discriminated against, although The Spectator doubts that it means anything of the kind. But even so, the prospect need distress nobody. Mr. Frohman is well within his rights in asking this information—as much so as he is in wanting to know what previous theatrical companies the applicants have been with. If he shall prefer to employ no one who has appeared in motion pictures, that, too, is his own affair. Or, better still, if he desires to differentiate between different film companies, on the ground that graduates from some will be more capable players than graduates from others, he will be doing himself a real service.

If truthful replies are recorded by applicants for engagement in Mr. Frohman's companies, the result will probably surprise those seeking the information. The number of prominent players who have worked in pictures is far beyond anything the average theatrical managers are likely to imagine. It would be still more astonishing to them if they could know the vast number of well-known stage players who have sought but as yet have been unable to gain employment with picture companies. Nor is any possible boycott of the character inferred likely to put a stop to the drift of players of repute to the films. Fifty-two weeks' work per year and an indefinite number of years for an engagement, with pay that sometimes runs into three figures, no expenses, no lost time, healthy and not too arduous work, are conditions too attractive to be cast lightly aside even for an engagement with a great theatrical manager that may end in a week or after a short season.

As for glory, the films are commencing to bring that, too, to their favorites. It is not yet a distinction that can equal that of the genuine stage star, but it safely approximates that of the horde of near-stars with which the stage has been of late years too much afflicted. At any rate, it is far more deserved—immeasurably so, since the near-star gains his or her doubtful fame mostly from the work of the press agent, while the picture star becomes such from actual achievement and the applauding verdict of some millions of people. From the remarkable rise that has taken place in motion picture repute in the past three years, it is not expecting too much to look forward to a time, comparatively close at hand, when great picture stars will stand on an equal footing with those of the stage, or, to put it another way, when there

will be little or no distinction between them, great players appearing in both forms of dramatic productions. Action such as Mr. Frohman is charged with may, if persisted in, retard in some slight degree the approach of the final condition predicted above, but it cannot prevent it any more than any actual Ajax could successfully defy the lightning. No, on further thought, it is impossible to conceive that Mr. Frohman has any other than a sound business reason for wanting to know what film companies each applicant has worked for. His sense of proportion is too keen for him to assume that he or any number of theatre managers combined can seriously retard, much less check, the onward sweep of motion pictures. To borrow another simile, which should commend itself peculiarly to Mr. Frohman, it would be too much like Chantecler believing the sun wouldn't rise if he refused to crow.

Thomas A. Edison is always good newspaper copy. The first page is his natural newspaper abiding place whenever he wants to avail himself of his prerogative. As he always manages to mention motion pictures in his interviews and as his words never fail to carry weight, he is, therefore, perhaps unconsciously, the ideal press agent for the art and industry. Indeed, it may be said that the grand old man with his marvelous appeal to the admiration of the world's public is the best personal asset that motion pictures as an institution possesses. His present trip abroad, his first holiday in many years, is giving him an opportunity to talk without interfering with his current business, which is to have a good time. And everything he says is eagerly printed, chiefly because he says things worth printing. Long may he live to enlighten mankind.

An unnamed official of the National Association of Theatrical Producing Managers is quoted as follows in the *Evening World* in reference to the alleged extensive pirating of stage plays by motion picture companies:

It's the simplest thing in the world. A film company sends its chief stage director and a number of its actors to see a play. They watch it with an eye to the scenes and the "business," caring nothing, of course, for the dialogue. They absorb the story and carry away the action of the play in their minds. The rest is easy. The name of the play is changed, but the principal scenes are reproduced, and the result is a money-making success. We have already suppressed films amounting in value to over \$20,000.

Either the association official has been misquoted or he has his facts twisted. The *Mirror* has no sympathy for pirates high or low, and it will do its share to the utmost limit in bringing to book every pirate of any description that comes to its attention, be the consequences what they may, but nothing can be gained by misstatements or false conception of the facts. Piracy of plays in motion pictures are comparatively rare, as they must needs be, since so few stage plays contain the elements of a picture story. And right here is where so many theatrical managers and others unfamiliar with picture construction go astray. They imagine that a picture is produced along the lines of a stage play. The official quoted above is evidently of this mind in telling how stage plays are pirated. Could anything be more ridiculous than the supposition of a picture director and his players eagerly going to see a theatrical production, carefully noting the action of the play, and then going back to their studio to reproduce it? It is to laugh! Picture plays are produced from written scenarios, constructed along entirely independent lines, and in every case where piracy has been alleged excepting one, some years ago, so far as The *Mirror* is aware, the film company has been the innocent victim of some scenario writer who has palmed off a stolen idea with nothing original but the arrangement. How few, in fact, are the proven cases of piracy from stage plays may be judged from the mentioned value of films suppressed. Twenty thousand dollars represents not to exceed four film productions.

THE SPECTATOR.

STUDIO GOSSIP.

Hobart Bosworth, one of the directors and leading men of the Selig forces in Los Angeles, recently lost a valuable Great Dane dog, "Chief," through the animal mourning his master's absence, causing wasting away and death. Mr. Bosworth was in the Yosemite and Yellowstone Park country producing pictures, and the dog had been left behind with Mrs. Bosworth (Adele Farrington, of the Belasco stock). The dog had frequently appeared in films and was a favorite.

G. M. Anderson, producer, playwright and leading man with the Essanay Western company, displays his versatility in a coming Essanay, by appearing in a fierce four-round boxing contest, the film being entitled *Spike's Last Fight*. The fight scene is said to be apparently genuine, as Mr. Anderson aims to have all his work appear. A professional boxer was pitted against him and was told to go in and win if he could.

Charles Clary, a leading man of the Selig Eastern company, whose portrait appeared last week in THE *Mirror*, is proving himself a great favorite with picture "fans,"

especially the ladies. Mr. Clary was on the professional stage with *The Road to Yesterday* and later was in *Glorious Betsey*, leading man for Mrs. Carter and for two years has been with the Selig Company.

Who has not admired charming little Grace Lewis, frequently seen in Vitagraph films? Her portrait appears in this issue of THE *Mirror*.

Charles Seay, of the Edison Stock, says that the other night while in the Audubon Theatre, he heard a woman next to him remark during the exhibition of a Lincoln picture: "I don't believe that is Abraham Lincoln at all. I'll bet it's just some one got up to look like him."

Mrs. Verner Clarges, widow of Verner Clarges, deceased, wishes to thank friends of the profession, and particularly the players of the Biograph and Edison studios, for the courtesy and kindness extended in her bereavement. The remains of the lamented actor are interred in the Actors' plot in Evergreen Cemetery, although not by the Actors' Fund.

REX COMPANY SUCCESS.

The success that has been achieved by the Rex Company in the independent field is not difficult to understand. It proves again the fact that it is quality of the dependable, consistent kind that counts. The Rex Company started in making good pictures and has kept it up with much more than the average uniformity. It is therefore no surprise to be informed that the company feels warranted in adding another weekly release, making two per week, in the near future. Another evidence of prosperity is the establishing of a London office at 5 New Compton Street, where there was an official opening of business Aug. 10, and films were exhibited to the English trade with the result of numerous orders. Edwin S. Porter, to whom credit is largely due for Rex progress, has, it is said, recently invented a novel process by which triple tinting of films is accomplished with wonderfully artistic results.

ESSANAY'S BABY FILM.

Summer Babies is an interesting and valuable educational contribution by the Essanay Company, showing the work of the Chicago Health Department caring for babies and their parents. Two illustrations from the film are reproduced in this number of THE *Mirror*.

WELLS CONTRACTS FOR DANTE'S INFERNO

The State rights for Dante's *Inferno* (Milano) for Virginia, North Carolina, South Carolina, Georgia, Alabama, Tennessee, Mississippi, Louisiana, and the greater part of the Southeastern territory have been contracted for by Jake Wells. The present plans are to cover the territory with two companies, one to be routed along the coast and the other to cover the interior. The first showing will be given at the Academy, Richmond.

The arrangement with the Monopol Film Company, which has the exclusive rights to the Dante film (Milano)



CARLYLE BLACKWELL

With the Kalem Stock Company

was the outgrowth of the exceptionally fine showing made at the Auditorium, Baltimore, the week of Aug. 14. The box-office receipts, it is said, broke all records for a moving picture exhibition.

NEWS EVENT FILMS A GO.

News event pictures such as Pathe and Vitagraph are now issuing, the former weekly and the latter monthly, are proving to be unexpectedly popular. The Vitagraph reel, a review of which appears elsewhere, was roundly applauded and demand for the Pathe Weekly is said to be rapidly increasing. The table of contents of one of the recent Pathe issues is illuminating. It includes pictures of the Knights of Columbus at Detroit, the New York and Philadelphia aviation race, Curator Dittmars of the Bronx Zoo extracting the venom of a snake, the investiture of the Prince of Wales as a Knight of the Garter, Queen of Italy visiting survivors of the Messina earthquake, and the Proclamation of King George as Emperor of India.

SELIG TAKES THE CHEESE.

The big cheese to weigh six tons that is now being made in Appleton, Wis., for the National Dairy Show, is being filmed by the Selig Company under arrangement with the Agricultural Department of the United States. The milk comes from 8,000 cows owned by 1,200 farmers, and the curd is prepared by 32 cheese factories. All parts of the process are being photographed.

SELIG'S GREAT FIRE PICTURE.

A sensational fire drama, with a big genuine conflagration as the central feature, is to be released on Aug. 31 by the Selig Company, entitled *Thro' Fire and Smoke*. Last Spring Manager Boggs, of the Selig Western company, had an arrangement with the Los Angeles Fire Department for the filming of the next big fire. A scenario was prepared and the players rehearsed. When, there-

fore, the Byrne Building, an eight-story structure, was burned in that city the opportunity was seized upon and this remarkable dramatic fire production is the result.

PROPOSED KINEMACOLOR THEATRE.

Owing to the success with which Kinemacolor has met in this country, this company reports its intention to build a theatre of its own in this city, which will presumably result in a chain of theatres throughout the country. The theatre, it is said, will be designed on the same plans as the Scala in London, where Kinemacolor has been meeting with great favor and is virtually the home of this invention. Two sites are said to be under consideration, one on Forty-fifth Street between Broadway and Sixth Avenue, and the other on Forty-eighth Street opposite the Playhouse. The Coronation film is now meeting with success in thirteen cities.

LETTERS AND QUESTIONS

Answered by "The Spectator."

Clara Leisage, Omaha, Neb.: Lucile Parish has left the Rex Company. Her present whereabouts are not at hand.

An Admirer, New York: Yes, Gwendoline Pates appears to be regularly engaged by Pathe Freres. She was, as this reader asserts, "beautiful in *The Legend of Lake Desolation*." She played the lead in *A Close Call*.

M. P. F., Pittsburgh: Commy in Commy the Canvasser (Essanay) was John Stepping. The leading man in *A Good Turn* (Lubin) was Jack Standing.

Michael Garvey, Northampton, Mass.: The Selig Company has its own menagerie, but may also hire extra animals when necessary. There are four Kalem stock companies: one in Glendale, Cal.; one in southern California, one in Ireland, and one in New York. The Kinemacolor Coronation film is independent. Mr. Garvey adds

that he is a faithful Mianon reader and thinks the criticisms very fine.

J. B. D., Muskegon, Mich.: The two boxers in *The Baseball Star of Bingville* were students from the Gilmore Boxing Academy, Chicago, and their names are not at hand. The character of Dick in *The New Editor* (Selig) was Otis Thayer. J. B. D. concludes: "I read your section with great pleasure each week, and I hope it will grow much larger."

Ethel Butler, Buffalo: Charles Kent played the King in *The Death of Edward III.* and he was so credited in *This Mianon* review of the film.

Marion Nichols, Peabody, Mass.: The leading woman in *The Lure of Vanity* (Vita.) was Helen Gardner. The dancer who tore the gown was —

B. D., Philadelphia: The boy in *Thou Shalt Not Lie* (Reliance) was Jack Smith. He is said to be now with Pathe Freres.

Rena Towne, of Chicago, calls Maurice Costello "the Richard Mansfield of motion pictures." Next she places Henry Walthall. Other favorites she mentions are: Harry Myers, Hobart Bosworth, Teft Johnson, Carlisle Blackwell, Marc McDermott, Leo Delaney, Mr. Ford, John Bunny, and Tux Mianon.

H. G. M. and S. G., of Atlantic City, join in praising Edison productions, especially mentioning *Trading His Mother and A Sane Fourth*. Yale Boss appears to be the chief attraction for these two readers, although Mary Fuller and Marc McDermott are also mentioned.

Yale Boss's friends appear to be working overtime. Here's another boost for the clever little chap, coming this time from Miss L. Churchill, New York. She appeals for a picture of Yale Boss, and her appeal will be granted if Yale will promise never to let his head get swelled. Child actors are great only when they are unconscious.



SCENES FROM A COMING ESSANAY FILM, "SUMMER BABIES"

Reviews of Licensed Films

Jenious George (Selig, Aug. 14).—The same old story, the husband who thought he was following his wife when, in fact, he was following the house maid dressed in the wife's clothes. Does duty for this comedy, although a fresh string of incidents has been provided. It makes a snappy farce, especially where he pursues the supposed guilty wife and her lover, and tumbles into various kinds of mess. The effort of the maid to escape was logical, too, since she thought the husband knew who she was, and that he was after her because she had stolen the clothes. When a chase results from logical cause and that cause has elements of humor we find this old device of the picture producer entirely welcome.

A Turkish Cigarette (Selig, Aug. 14).—Fred Walton, the comedian, is seen at his best in this burlesque comedy. The picture abounds in laughs, some of the incidents being very funny. A tin horn gambler, one of the street corner three-card-monte type, smokes a cigarette, goes to sleep, and dreams he is in Turkey, where he "skins" the Turks, enters the harem, throws the Sultan into the grave he had prepared for the dreamer, and finally plunges into the water and wakes up to find the boys playing the horn on him.

Extracting Palm Juice (Pathe, Aug. 14).—This industrial subject shows how palm juice is taken from palm trees by natives, and afterward sold as beverage in the market place.

Vienna, Austria (Pathe, Aug. 14).—Excellent views are here shown of streets, public buildings and points of interest in and around Vienna.

The Paris Slum (Pathe, Aug. 14).—Very effective in this dramatic story of slum life in Paris, and, contrary to the natural supposition from the title, it shows nothing offensive. One scene that may have gone too far has evidently been cut out. The girl animal tamer in a small circus evades the manager and goes out for a time with an admirer, a rough fellow of the slums. They visit a dance hall, and the girl is insulted by a bully. Here is where the eliminated scene occurs. We next see the girl and her admirer with the bully in the animal tent, where she puts the two men to a test by throwing a rose into the tiger den and offering her heart to the one who brings it out. The bully slinks off, but the admirer goes into the cage. He is rescued by the girl before

he is chewed up, although, happily, the struggle is not too realistic.

A Sorrowful Example (Biograph, Aug. 14).—All three players unite in making this production a very vital representation of life that does just what it sets out to do—teaches by example. The plot action moves smoothly with uninterrupted interest to the end. It is evident that after the birth of the child the restless and purposeless husband longs for another. He steals the money the wife had saved for her baby's future to slope with a young Italian girl. The wife, missing the money, seeks her husband, only to see him going off with the other woman. She falls upon the rocks and is fatally injured, but manages to struggle back home. Here her husband and the girl trace her by the blood upon her apron, and the Italian maid, learning the truth of the man, turns from him in horror, while he is left with his baby and dead wife.

Home Is Best After All (Lubin, Aug. 14).—This is an amusing comedy, showing the adventures of the old couple on the farm when they visit their son and daughter in the city. They return to the farm after the dance that evening, concluding that home is best after all. Not a new idea, but freshly handled.

An Auto Bug (Lubin, Aug. 14).—In the nature of a trick picture this film affords more or less amusement, though the stunts of the automobile bring nothing new into the market. He sees an "ad" in the paper for an automobile to be sold at \$250. His first touch causes the thing to explode, and he is forced to pay \$200 damage. He then buys one for \$50 that leads him a merry dance, that ends in a wreck by the roadside. In a sanitarium thereafter he spends his days trying to break the speed limit with an auto of his own original design.

The Winds of Fate (Edison, Aug. 15).—The wind is quite a prominent actor in this novel and original picture that manifests clever construction and manipulation. The chief clerk is given charge of six negotiable bonds. As he leaves his desk for a moment the wind from the closing door sends one of the bonds underneath a cabinet. He is suspected of theft and discharged. Later his young son finds the rocketbook of his father's former employer driven thither by the caprice of the wind with his hat. He returns it, and as he leaves the office another paper at the employer's feet is

sent under the cabinet, where the bond is found. Naturally there is a readjustment. Charles Ogle is the financier. The young son was obviously a girl; one prefers and is quite used to the real article in pictures.

Captain Barnacle's Baby (Vitagraph, Aug. 15).—This film is evidently a continuation of other adventures of this old sea captain and his friend, Captain Bance, but to one who had not seen the previous picture just what is gnawing the heart of Captain Barnacle might not be clear. The introduction is rather long drawn out. Owing to some matrimonial complications Captain Barnacle is not himself and abuses his friend. One night as he is sitting by his bedside he is summoned during a storm to give aid to a wreck. The beach represented the sea after a storm. Here he found a small child in an oilskin floating on a raft. He plunged in after her and took her home. So Captain Barnacle's craving for love was satisfied, and his heart was at peace with the universe. The last scenes are delightfully appealing, and the production is well acted and put on throughout. Van Dyke Brook as Captain Barnacle shows the inward working of the mind of this typically drawn character.

The Special Messenger (Kalem, Aug. 16).—This is an especially well conceived, acted and managed war story. One scene is striking, where the escaping Confederate messenger finds himself in the centre of a bridge with a party of Federal cavalry on each end. He jumps his horse into the stream and escapes. Reaching his own home wounded, he is concealed under the hay in the manger. Then his wife goes on with the message, passing safely through the Federal lines. Once she is caught and searched thoroughly by a woman assistant at Federal headquarters. Even the saddle is ripped open, but the message is not found, and she is released. She had it woven into her horse's mane. The careful detail of the search added immensely to the interest and realism.

The Trapper's Fatal Shot (Pathe, Aug. 16).—This Indian picture, apparently made in the East, is fully justified, because it tells of early trapper days which may just as well be East as West. The story is a well worn one, but it is exceptionally well acted and managed. A trapper with his son and little daughter give aid to an old Indian, who wears gratitude with more humiliation perhaps than Indians are to be credited with. The Indians raid the trapper's cabin and steal the child, but the old Indian keeps his word and sets out to restore the youngster. In his way he is seen by the trapper and is shot before the trapper learns of his peaceful action.

The Regeneration of Apache Kid (Selig, Aug. 15).—Albert Garcia is entitled to

special praise for his fine interpretation of this difficult part. In addition to the excellent acting of this player, and of the others in the cast, the picture itself has distinct merit both in conception and management. The first two scenes intended as introductory are the only weak spots discoverable. They are too brief and fragmentary. A subtitle would have served as well. They show how Apache Kid as a baby was the survivor of an Indian raid on a wagon train. He was raised by the tribe and became leader of a band of hostile robber savages. Captured by frontier troops and locked up at the post, he attracted the attention of the colonel's daughter, who believed he could be reclaimed by changed environment. He was given the clothes of civilization and taught to read and write. The thing worked all right, except that he fell in love with the girl. When he found she was engaged to another he went away and shot himself. Betty Harte was charming as the colonel's daughter.

Judge Dickinson's Summer Court (Essanay, Aug. 15).—Country robe characters are pitted against burlesque tramps in bringing out the many laughable points of this farce. The country justice is holding court in his dooryard during warm weather. Business is dull, and he and the constable go to help a neighbor move a barn. The tramps drift in, and the court deserted, usurp its functions, stop country automobilists on the road, fine them for speeding, and at last take one of the machines in payment of the fine. They are pursued and arrested in a chase that is enlivened by trick speeding.

The Tramp Artist (Essanay, Aug. 15).—A crayon artist is introduced in this farce with results that are somewhat interesting, but not particularly humorous. With crayon he changes signs into character drawings, pertinent to the signs. Thus he accumulates a bunch of pursuers who chase him through a series of rough and tumble scenes.

His First Trip (Edison, Aug. 16).—This is excellent comedy drama even without the conventional love story. The old military leader sends his son for his first trip on the road. The youth has had luck, selling no goods, but at the end of a month has his first good chance on a wire by his father. A rival drummer sees this telegram and to prevent the notice from coming to the prospective customer steals his trousers through the transom and sends them to the cleaner. To offset this the youth telephones the customer to come to the hotel, and he does so, bringing his wife and children. Back comes the scheming drummer and meets the wife in the hotel office, while the younger drummer has the husband in the sample room showing his goods. It now transpires that it is the lady who does the ordering and accordingly the day is lost for the novice, but he wins out by having the

releaser dragged away by a policeman for stealing his trousers. The acting is excellent, being characterized by fine sincerity. Robert Brown was the father, Edward Bonney the son, Charles West the first drummer, John Cushman the country merchant, and Neddie Jerome his wife.

Through Jealous Eyes (Lubin, Aug. 17).—The complications involved in this film and their evolutions are particularly noteworthy and thrilling. It is excellent melodrama. Where situation and human nature walk hand in hand, while each part is naturally conceived. The cast includes Florence Lawrence as the nurse and Arthur Johnson as the physician's son. This young man falls in love with the nurse, employed by his father. The mother, who is afflicted with heart disease, sees her husband accepting his future daughter-in-law in a too loving manner and becomes jealous. Her husband starts off on a case, but is interrupted on his way by a hunter who has accidentally shot his son. He sends back a message by the hunter to the nurse, telling her to bring instruments but not to tell the mother. The mother receives the letter and opens it, only to find it in Latin. She delivers it to the nurse at the revolver's point, but the girl overcomes her, and after reviving her, partly from her fainting fit, goes to the physician's aid. The matter is, of course, settled on the return of the wounded son. It makes an exceptionally satisfying dramatic picture.

The Blacksmiths Love (Mellie, Aug. 17).—Once this story is started and the exact relation of the characters ascertained, it becomes decidedly entertaining and dramatic. It is of an almost Arabian type, but original in conception and delightfully natural and human in the atmosphere and characterization it maintains. Two girls go to the war together. One is shot on the battlefield and the other, believing him dead, writes home of his death. In reality he has been stunned and is confined in a sanitarium in a dazed condition. His girl in time marries his supposed widow. The content of the proposal letter was amusing, but the scene where the mother drugged him in was perhaps a little overdrawn. They are married and later, in an exceptionally emotional dramatic scene, the other woman returns, having realized his reason. The woman decides her duty is with him and departs. The parts of the mother (Anna Dodge) and her son (Thomas Sautsch) are especially well drawn. While Eugene Hesser as Mary did excellent work in her later emotional scenes.

The Local Bully (Mellie, Aug. 17).—Mr. Ford, of the Mellie Players, presents as fine a bit of character work in this picture as has been seen in some time. He is the typical bad man of the West, as he is popularly supposed to be. He has things all his own way until the commercial traveler strikes town and shows him up. This "tenderfoot" is rather ideal in conception, but he serves. The bully's wind-up comes when the drummer meets him in a duel with shotguns. The bad man drops his gun and runs. The entire picture is well acted.

Two Fools and Their Follies (Mellie, Aug. 17).—This farce conveys rather a novel idea, and is quite laughable in spots, although it is not always consistent in its incongruities. The ranchman's wife goes to town to shop and comes back with a harem skirt. Her husband has put in the time during her absence in getting drunk with the boys. She chases hubby and his friends, and they chase her, finally roping her. The finish comes when each agrees to stop on his and her particular folly.

The Blind Princess (Biograph, Aug. 17).—With some of the symbolism and poetical tendency of Bunyon, but with original thought in story and plot, this picture is not alone unique and artistic, it is very near to true art itself. No minds but those of idealists could have conceived and carried it out. From original theme to the last expressive subtitle the picture is both harmonious and compelling. The blind Princess is told by the wise man that her sight may be restored by one unselfish love kiss. Her courtiers, Lord Gold, Lord Selfish, Lord Folly, and so on, kiss her one after the other, but with no result, for one is a slave of money, another is vain, another is an idler, and another is a fool. No one of them is unselfish. There is, however, a poor poet and singer who has written the Princess in secret. He steals a kiss unseen, and proves his unselfishness by proclaiming his act when the magic charm has restored the sight of the Princess. Finally he is about to be killed by Lord Selfish, and goes slinking bravely to his death when his words are heard by the Princess, and she summons him to her in time to save his life. The picture is beautifully staged and as beautifully managed and acted.

Vitagraph Monthly (Vitagraph, Aug. 18).—This first of the Vitagraph's offerings of news and topical events in motion picture form is of undoubted interest, and was applauded by the spectators when seen by a Mirror reviewer.

Reviews of Independent Films

The Three Calls (Champion, Aug. 14).—The recently overworked theme of lost memory restored is not too convincingly repeated in this film. It is a war picture showing a Southern officer wounded during an engagement while the men were signaling messages to the army. He lost his memory, but was made to regain it by re-producing the scene of the skirmish with the signaling going on by his side. The acting and management showed more than usual skill, although some points were not clearly conveyed, and the aimless flag-waving of the wiggler and the equally aimless flashing of the heliograph going on simultaneously did not give the impression of the real thing. There was also a bull in a letter flashed on the screen, unnecessary to be sent by a Union general when a Confederate was apparently intended.

The Connecting Link (Eclair, Aug. 14).—An old story, done many times before in pictures, gains nothing by this repetition. The husband grows tired of his complaining wife, and falls in love with another woman, who wants him to get a divorce, but when the man's little daughter interferes and begs the guilty couple to reconsider their do-do, man goes back to mamma, man over her sunny smile, and the reunited family, daughter in the centre, pose for the final scene. Too much "acting" of the violent sort marred the story.

A Boy's Best Friend (Imp., Aug. 14).—This is a drama picture, and while it has a claim to be of undoubted wholesome theme, it is not especially dramatic or gripping. The young man who has gone to the city and grown rich has forgotten his mother in the faraway country home. When she falls sick he has a vision of his beloved daughter, and the result is that he hurries to her bedside. The athletic acrobats of the good lady in bed was just a little distressing to spectators, and would have been more truly effective if it had been more subdued.

Wings (Biograph, Aug. 13).—Characteristic of this company's generally good work along this line of endeavor, this makes an interesting Indian story, and aside from the fact that in one of the scenes two Indian squaws stood in wrappers wrapped in blankets, it is well

The pictured events included President Taft at a lacrosse game in Brooklyn and reviewing the annual parade of Sunday school children; aviation flights on Long Island; marathon race at Coney Island; American Athletic Association games at Pittsburgh, and the sensational wrecking of two locomotives run together head on as an exhibition in Indiana.

The Promoter (Kalem, Aug. 18).—This is another Bertie comedy. Although well acted it has not the coherent plot of some of its predecessors. Bertie has a variety of adventures that appear to bear no relation whatever to each other. He dodges the landlady, who wants her rent; eats dinner and becomes acquainted with two mining sharks; plays poker with them and wins; joins them in their stock selling scheme, doing the selling while they keep the money, and last gives a dinner with them, which they leave him to pay for. This puts him in jail.

Satan's Rival (Pathe, Aug. 18).—Here is one of the poetical Pathe colored films that seem to stand in a class by themselves in the delineation of the fanciful. It is enacted and presented with the usual grace and dignity this company is wont to bring to bear on such productions. Satan desires to marry and choose for his princess as his lady. She, however, is true to her young knight. Satan brings his witchcraft to bear upon the lover, but with the aid of the fairies who introduce him to a holy hermit Satan, in his guise of Elinda, prince, is vanquished. The effects are notable.

Two Officers (Edison, Aug. 18).—A novel, well played and dramatic story has been introduced around some interesting military maneuvers. The cast includes Mary Miller as the girl in question; arch-foe, and Sydney. Booth as the two rivals, all three playing with distinction and power. These two pals decide to cut cards to see who shall have the girl. It is decreed that the lowest cutter shall cease attention to her. The unsuccessful one is injured during the maneuvers and taken to the girl's house. Here she falls in love with him and refuses the other man, who returns the written agreement. Thus by the girl's choice the unsuccessful one gets the girl. It is played for its full value.

The Train Dispatcher (Thanhouser, Aug. 18).—This scenario shows admirable construction, which would seem to be the main reason for its success, though it is well mounted and put on with careful consideration of detail. The acting is acceptable, but not great. The leading thought possessed with a very pleasing personality, failed to suggest the situation where her brother lay sick and she must choose whether to go for a physician or inform the railroad of the disaster. The new manager decides to do away with women telegraph operators. The girl thus loses her position. While she is on the way to the physician's for her sick brother, she sees a cave-in in the railroad. She returns home, gets her instruments, and taps the telegraph wires, informing the new manager of the circumstance, and incidentally saving the life of his mother, who was on the train. Needless to say, she was reinstated. The effects of night were not always maintained.

The Message of the Arrow (Pathe, Aug. 18).—For this class of picture this film affords entertainment and is up to the standard in well chosen scenes, movement of scenario and acting. The treatment of the tale of how the unscrupulous whites were thwarted in their endeavor to make the old chief sign away his land. Our hero, who had befriended the Indian maid, the chief's daughter, prevented the chief, who had been made drunk, from affixing his signature. When the villain returned to do away with him, but was shot by the Indian maid. Evidence fell on the hero, who had previously fired an accidental shot from his revolver. Then the maid consented to be concealed in a cave, from which she sent forth an arrow and was rescued on its being found by another maid, all of which seems unnecessary and unexplainable business. She arrived at the trial—a good scene—confessed her guilt and was put in jail. She was rescued by the hero and they left the country.

The Son of the Shammamite (Gaiety, Aug. 18).—This film, in colors, is a decided masterpiece, depicting through impressive and subtle acting and superior settings, the two visits of the prophet, Moses, to the woman of the Shammamites: the first where he prophesies the birth of a son, and ten years later, where he restores the life of the child, who had fallen in the heat. Each scene stands out as a thoroughly artistic achievement.

Nobody Loves a Fat Woman (Thanhouser, Aug. 18).—Unique feature of a swimming contest and the like are cleverly worked into this amusing comedy. Billy can inherit his uncle's fortune, only if he shall marry Blossom, the fat and buxom daughter of his uncle's friend. They go to the seashore where Billy falls in love with a "diving Venus." Blossom attempts to supersede this fairy-like creature of the waves, but her attempts cause Billy to relinquish her forever. Fortune and all. Then the solicitor brings forth another note, declaring his lesser doubt because Billy had proven that he had a mind of his own.

Babies in the Woods (Powers, Aug. 18).—The old fairy tale of this name is agreeably put into picture. In order to inherit the estate of his father, Billy must first marry the only commissions two villains to take the two wards, his niece and nephew, to the woods, and do away with them. One, however, softens at the children's innocence, and after fighting a duel with the other in which he kills him, he returns with the children, the sight of whom causes the old uncle's death.

Out of Darkness (Reliance, Aug. 18).—The only thing that saves this picture from being quite commonplace is the acting. The plot is of the too frequent character of a picture, longer interesting, and the incidents connected with it are no longer fresh. It is simply the story of the country boy who goes to the city, meets the adventures, and finds her out. Then enters the country girl, and all is well. One was always waiting for something new to be constructed, though one wishes the settings were more in keeping and less ornamented.

Toto's Little Cart (Itala, Aug. 17).—This is Toto's adventures with a vegetable cart. A policeman compels another man to take it.

MILANO DANTE'S INFERNO

Opened Monday, August 14th, at the Auditorium Theatre, Baltimore, to immense business, turning people away at each show at prices of 15c. to 75c.; two shows daily and immediately engaged by the Messrs. Schubert

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also Klaw and Erlanger's Grand Opera House, Cincinnati, Ohio; opened August 14th held for second week.

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out a scenario of greater vitality and dramatic snap. In places this has the appearance of but a series of pictures with titles.

The Candle of Life (Ambrosio, Aug. 18).—This film makes a series of very artistic and symbolical pictures, representing the different stages in the life of a man. A candle at the side of the picture slowly consumes, as the life passes from childhood to boyhood, through youth into love and, last, glory on the battlefield. Here he dies, and his loved one retires to a convent, passing away in grief at the altar as the candle goes out. The acting is polished and expressive.

The Dread of Microbes (Ambrosio, Aug. 18).—The most amusing part of this film is the microscopic view of microbes that our microscope lens sees under his glass. They are good burlesque and suggestive of the object from whence they come. Filled with the fear of disease germs he carefully examines all objects and people which he confronts. Arriving at his sweetheart's he is at last cast forth for his questionable conduct at the table.

Hands Across the Cradle (Nestor, Aug. 18).—It is a distinct pleasure to watch this story unfold. It is made very human and abounds in humor that lies close to the heart. The scenario is carefully handled, and the actors fully realized the possibilities, the little wife and the two fathers doing marked and creditable work. They are cronies, friends of bygone days, and thus proud and glad that their respective son and daughter should marry. But a quarrel over land sold to the railroad brought on a feud that resulted in an elopement of the young couple. Perhaps it would have been better had there been a scene showing the marriage. Some years afterward the successful young man buys the estate next his father's. The baby unites them when they meet unexpectedly over the cradle—a situation amusingly evolved.

The Colonel's Daughter (Rex, Aug. 17).—One finds this a decidedly superior picture in the way of plot construction, acting, and exceptional settings and backgrounds. It is enacted with special grace and understanding, and the work of the actors, coupled with the general treatment and the scenes selected around an actual fort, make this old melodrama stand out very vividly in a thoroughly new and convincing manner. The bull room scene is noteworthy. The story is simply that of the rival army officers. In order to vanquish his rival the lieutenant hires his lady friend of questionable character to make love to the young captain in the garden between dances. He then brings his sweetheart upon the scene and she naturally believes her lover false. The adventures at last confesses after suffering violence at the hands of her colleague.

Behind the Times (Imp., Aug. 17).—A society woman is instrumental in causing the aged minister to relinquish his position. The church seemed Roman Catholic, with Protestant government. After his dismissal the old minister was called upon to visit the sick, as the fashionable young man, who was now pastor, had no time from his social engagements. At length the society woman's child was sick with a contagious disease and the young minister was afraid to enter the house. The old pastor went, and after a fervent prayer the fever of the child broke. The next Sunday the old man was reinstated. The play is agreeably enacted and, though one wishes the settings were more in keeping and less ornamented.

Toto's Little Cart (Itala, Aug. 17).—This is Toto's adventures with a vegetable cart. A policeman compels another man to take it.

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See the marvelous production at any of the cities listed in routes headed "Too Late for Classification" in this issue.

while Toto is inside, saying: "It is not allowed to stand here. Go on and hold your tongue; otherwise I will send you to prison." The rest is a smash-up chase in Toto's endeavor to regain the cart.

In the Valley of Viege (Itala, Aug. 17).—Some exceptionally artistic views of a beautiful mountain side and gorge are presented in this subject.

Let No Man Put Asunder (Solar, Aug. 18).—A very human and moral little story is deftly and naturally unfolded on this film with a certain uniqueness that is exceptionally pleasing. The acting is clean cut, and the work of the boy and girl clever, though at times they were made to explain apparent actions to come. After the divorce the small brother and sister divide their toys, as she is to go with the mother and he to stay with the father. She also takes one of the carrier pigeons, and later when they are in poverty and her mother sick she lets it loose with a note around its neck. Of course, it flies back to its original home, and then when the father learns the state of affairs, at the plea of his son, they go with aid, where a reconciliation takes place. Perhaps it might have been better at this point had the mother continued in bed where she was last seen or a reason shown for her arising. The production is marked by good taste and judgment.

An Indian Love Affair (Bison, Aug. 18).—One finds this story confusing because it is difficult to ascertain what characters are really in love with each other. Consequently their motives and acts seem peculiarly mixed. The plot has to do with two pairs of lovers. One Indian maid seems to want the other brave, but later seems to change her mind for some unexplainable reason. There is a fight on the edge of a precipice; one maid flings another over into a lake beneath. Thus it is also with the two braves. One is triumphant and one is captured by the chief, but later freed because of something that the rival maid told him, which, of course, was not heard. The scenery and general atmosphere is excellent.

The Blunt Sword (Itala, Aug. 19).—An army officer gives his servant a sword to sharpen. He breaks off the point. The rest of the film is occupied by the adventures of the feeling populace, who imagine a madman with a sword is pursuing them. In reality he is after a knife wiper who likewise is fleeing before him.

Foolishhead Manikin (Itala, Aug. 19).—There is some fun and amusement about this film because the strenuousness of the actors has more or less been taken back of it and the general smash-ups are not apparently deliberate. Foolhead in order to be near his lady love, a dress model, hides in the establishment and dons the coronation robe of a princess. When the princess comes to see it there is consternation. At last Foolhead wraps them all up in the train and is free to make uninterrupted love.

Grandfather (Reliance, Aug. 19).—Here is a well constructed and entirely plausible motion picture that arouses the interest and sustains it. The scenes are nicely blended and the more exacting details are carefully regarded. It is acted with Henry Walthall and Mace Greenleaf in the leading male roles, and a new leading woman, Jane Fernley, who is possessed of charm and understanding. Her grandfather has a mania for hiding articles in the fireplace. Consequently when the father obtains a mortgage upon the house and leaves the money alone with the grandfather the latter removes it from the desk and places it in the fireplace. The suspicion at the discovery

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of the absence rests on the unfavored editor from the father's viewpoint. Bought by the girl, he faces his accusers, but is freed before a serious charge by the awakening of the grandfather to the knowledge of what has happened. The production is well put on.
Mutt and Jeff in the Banking Business (Nestor, Aug. 19).—This picture is decidedly humorous in its conceptions and the incidents and situations therein are ingeniously and cleverly introduced, while the conversation is both witty and apropos. It is thought, however, the film might please a more cosmopolitan assembly were the "swear words" omitted. The film is in two parts; it builds up to one climax, then starts again for another, which is not, perhaps, a wise or successful method. Jeff is left a hundred and fifty dollars by an uncle. The two pals decide to start in the banking business. Their first loan is to a gentleman who gives a house without the lot as security. The watching of the clock is a novel conceit. Failing to return at the agreed time, the fellow's property passes into the hands of the bankers. Investigation brings forth a doghouse on a vacant lot—a unique and laughable climax. The next story of adventure in which their funds are reduced to five dollars, concerns the sport who leaves his thoroughbred pup for security. When the time is up and he is there, an officer demands five dollars for a license. Jeff grabs the money and is last seen sipping himself with what he had long desired—a good one. Mutt pawns the ring, the security of another customer, and is blessed with a kite and a stick of candy. The two principal actors stand and talk



BIOGRAPH FILMS



Released August 21, 1911 THE DIVING GIRL

With her uncle she visits the seashore and goes bathing with a party of her brother's friends. Uncle also takes a dip and is annoyed at the perilous performance of the girl. He orders her from the water and locks her in her room, but brother releases her. He finally concludes that home is the best place for her, for there she will run no chance of drowning. Approximate length, 502 feet.

\$500.00 REWARD

A burglar enters the home of a wealthy man and steals a valuable necklace. A reward of \$500 is offered for the thief's apprehension. A couple of rube detectives start out to find the robber and only succeed in taking into custody the victim of the robbery and the real detective who is in the case. An ordinary copper gets the thief and wins the reward. Approximate length, 496 feet.

Released August 24, 1911

THE ROSE OF KENTUCKY

A Romance of the Fields of Tobacco

The little girl, having lost her mother by death, would have been a homeless orphan had not the generous natured planter adopted her. He sends her to school, and as he watches her progress he also realizes a growing interest in her that digs deep into his heart. Feeling that he is too old to be her husband, he encourages her interest in his partner, who is a younger man. But she, in spite of the planter's efforts at concealing his love, appreciates the fact that he is making a sacrifice for her welfare, as he sees it. However, she herself loves her benefactor, and is given an opportunity to reject the younger man, as he shows the yellow streak when the night riders attack the planter's tobacco barns.

Approximate length, 997 feet.



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AUGUST 31

THE CALL OF THE WILDERNESS

A WEALTHY young Londoner, tired of city life, journeyed to Colorado, married a pretty Indian girl and had settled down to a peaceful Western life when word reached him to return at once to London to claim an estate. He went alone, and tried the society life, but the yearning for the woods was too great. He heard the call of his little bride and returned, but—too late. A broken heart had been given eternal rest.

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at each other too much for the best effect. A little more action and of the slap-stick and eccentric order would be consistent with the characters.

LICENSED FILM RELEASES.

Aug. 28, 1911.

| | Feet. |
|-------------------------------------|-------|
| (Biograph) Swords and Hearts. | 1000 |
| (Drama) The Branded Shoulder. | 1000 |
| (Kalem) The Branded Shoulder. | 1000 |
| (Lubin) The Secret. Comedy. | 800 |
| (Lubin) Fountain of Youth. Comedy. | 400 |
| (Pathe) The Ranch in Flames. W. | 900 |
| (Drama) In the Shadow of the Pines. | 696 |

(Selig) Among the Japanese. Edu. 304
(Vitagraph) The General's Daughter. Military Drama. 1000

Aug. 29, 1911.

| | |
|---|------|
| (Edison) The Surgeon's Temptation. Drama. | 995 |
| (Essanay) The Playwright. Drama. | 1000 |
| (Gaumont) Jimmie to the Rescue. Drama. | 1000 |
| (Selig) A New York Cowboy. Drama. | 1000 |
| (Vitagraph) The Wrong Patient. Com. | 551 |
| (Vitagraph) Queer Folks. Comedy. | 448 |
| (Pathe) The Pathe Weekly. | |
| (Pathe) White Chief. | |

Aug. 30, 1911.

| | |
|-------------------------------------|-----|
| (Edison) Betty's Buttons. Comedy. | 450 |
| (Edison) The Silent Tongue. Comedy. | 550 |

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(Eclipse) Sights of Berlin. Scenic. 423
(Eclipse) A King for an Hour. Com. 572
(Kalem) Building the New Line. Drama. 1000



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Mr. Anderson, with the Essanay Western Stock company, is not only one of the most popular and best known actors in moving pictures, but is the manager and director of this excellent company and the author of nearly all the photo plays he produces. His versatility and ability to make good in any part has surprised and pleased his many admirers. In "Spike" Shannon's Last Fight, released this week, Mr. Anderson plays the part of a pugilist and engages in a four-round bout, in which he displays marked ability as a champion of the ring, which also goes far to show the remarkable resources of this talented actor.

Three Remarkable Photoplays This Week

Release of Friday, Aug. 25th

FATE'S FUNNY FROLIC

(Length, approx., 900 feet)

A splendid light comedy of social life. Excellent in plot, acting and photography. Sure to please everybody.

Release of Saturday, Aug. 26th

"SPIKE" SHANNON'S LAST FIGHT

(Length, approx., 900 feet)

One of the most remarkable photoplays yet produced by Mr. Anderson, of the Essanay Western Stock. If you want a thrill witness the battle in the ring. Original in plot, wholesome in its moral lesson and clean-cut in photography.

DO NOT MISS IT!

Release of Tuesday, Aug. 29th

THE PLAYWRIGHT

(Length, approx., 900 feet)

A dramatic photoplay, highly interesting in plot, rich in fine detail, splendidly played. It tells of the struggle of a young playwright against adversity and of his ultimate success.

See Mr. Anderson in "SPIKE" SHANNON'S LAST FIGHT

Do not forget that this is one of the Essanay's best attractions in months.

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LUBIN FILMS

ARCHIBALD, THE HERO

Released Saturday, August 26

Black Bart, a desperado, surrenders (in fun) to Archie the very first day that vacuous youth hits the West. Archie is a hero! He wins the love of beautiful Lilly Noble. Although he becomes the laughing stock of the community, Lilly is constant. It's full of fun from start to finish. Length about 1000 feet.

Released Monday, August 28

The Secret

About a newly married man who smells cigarette smoke. No, there was no co-responder in this case. It was his wife who made the smoke. A clever story and cleverly acted. Length about 600 feet.

SPLIT REEL

Fountain of Youth

How his Satanic Majesty cured Mr. Grouch. A side-splitting comedy, in which the irascible old man becomes a child again and wakes up to find it was only a dream. He is cured of his rantan-terousness. Length about 400 feet.

ROMANCE OF POND COVE

Released Thursday, August 31

One of the best love stories of the year. Arthur Moore loses his fortune and with it Ethel, the girl he loved. He goes away; to forget; to work. Fate is kind to him—he does well. In the end he woos and wins the hand of Flo, Ethel's little sister, who has been his staunchest friend in the time of his trouble. Length about 1000 feet.

LUBIN MANUFACTURING CO.

Model New Studios: 20th and Indiana Ave., Philadelphia, Pa.
Chicago: 22 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str.

(Pathe) For the Sake of the Tribe. Drama 1000
(Vitagraph) The Three Brothers. (Biograph) The Baron. Comedy 587

Aug. 31, 1911.
(Biograph) The Baron. Comedy 587

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If It's NESTOR It's Good

Wednesday, Aug. 23

Allas Yellowstone Joe

The Thrill Limit

Wednesday, Aug. 30

The Parson and the Bully

Every Inch a Feature

Saturday, Aug. 26

MUTT AND JEFF

And the Country Judge

Saturday, Sept. 2

MUTT AND JEFF

And the German Band

TWO WORTH WHILE NESTORS A WEEK

DAVID HORSLEY, 147 Fourth Avenue, New York

(Biograph) The Villain Follies. Com. 411
(Lubin) Romance of Pond Cove. Drama 1000
(Mellies) The Call of the Wilderness. Drama 1000
(Pathe) The Medicine Woman. Drama. 1000
(Selig) Thro' Fire and Smoke. Drama. 1000

Sept. 1, 1911.

(Edison) The Declaration of Independence. Historical. 1000
(Essanay) Putting It Over. Comedy 980
(Essanay) Miss Chatterer's Experience. Comedy. 955
(Kalem) On the War Path. Drama. 955
(Pathe) The Carrot Caterpillar. Edu. 925
(Pathe) A Wedding Procession in Bavaria. Scenic. 375
(Vitagraph) The Thumb Print. Drama. 1000

Sept. 2, 1911.

(Edison) New York State Barge Canals. Scenic. 1000
(Essanay) A Western Girl's Sacrifice. Drama 1000
(Gaumont) African Sharpshooters.

Scenic 210
(Gaumont) Giving the High Sign; or, The Woman Hater. Comedy. 775
(Lubin) The Easterner's Sacrifice. Drama 1000
(Pathe) A Daughter of the South. Drama 1000
(Vitagraph) The Prince and the Pump. Comedy 1000

INDEPENDENT FILM RELEASES.

Aug. 31, 1911.

(American) The Blotted Brand. Drama 950
(Champion) When North and South Met. Drama. 950
(Edclair) The Edelweiss. Drama. 950
(Edclair) How They Work in Cinema. Comedy 950
(Imp.) Battle of the Willis. Drama. 500
(Imp.) Love in a Tepee. Drama. 500
(Yankee) Colleen Bawn. Drama. 500
(Continued on page 26.)

VITAGRAPH.

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"WAGES OF WAR"

A Military Drama

Monday August 21

A Southern episode of the Civil War. Heroism of a beautiful Southern girl to save her brother from death. Full of military action and engaging sentiment.

"HOW BETTY WON THE SCHOOL"

Story of a Wild West Girl

Tuesday, August 22

A Wild West girl captures the school when she captures a burglar with her lariat. Betty is just as pretty as she is dashing and full of fun. Just like the picture.

"THE SHERIFF'S FRIEND"

A Western Ethic

Wednesday, August 23

This is a Western ethic. Faithful to his official obligation, the sheriff performs his duty first and then considers friendship. A rugged picture of life on the border among the cowboys and the wild life of the ranges.

"MY OLD DUTCH"

London Costermonger Story

Friday, August 25

Suggested by Albert Chevalier's well-known song, "My Old Dutch." A costermonger story. "It's English, you know." In setting, but widespread in sentiment. Its like in beauty and novelty has never been seen.

"A HANDSOMER MAN"

Something New and Novel

Saturday, August 26

A Monanthroplay—because it is a whole play performed by one man. A man jealous of his wife fumes and raves without any cause, then laughs at himself. Everybody laughs at him and with him.

NEXT WEEK

"THE GENERAL'S DAUGHTER"—Military Drama.

Monday, August 28

"THE WRONG PATIENT" } Big Laughs.

Tuesday, August 29

"QUEER FOLKS" }

"THE THREE BROTHERS"—A near tragedy in the Klondike

Wednesday, August 30

"THE THUMB PRINT"—Impressive Drama.

Friday, September 1

"THE PRINCE AND THE PUMPS"—A Travesty.

Saturday, September 2

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A TRAGEDY AT SEA

The most marvelous and realistic picture ever shown. The explosion of a great, big schooner, the floating wreckage, the surviving hero, the thrilling rescue, the denunciation of the villain—it's all in the film—Book it.

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No. 35, Released August 29th

KALEM

THE BRANDED SHOULDER

An intelligently interpreted high-class drama.
Alice Joyce as "The Branded Baby."

Released Monday,
August 28th

Length, 1010 feet

BUILDING THE NEW LINE

This production is based on an actual incident in the construction of an electric railway through the Southwest.

Released Wednesday,
August 30th

Length, 1010 feet

ON THE WARPATH

How Bobbie Defended the Cabin from the Indians

This is one of the most thrilling Indian stories ever portrayed. Master Judson Melford as Bobbie.

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September 1st

Length, 905 feet

Handsome souvenir fan, printed in two colors, with picture of Gene Gauntier or Alice Joyce, \$12.50 per thousand F. O. B. New York. Your card on reverse side, \$1.00 per thousand additional. No orders for less than 500 of a subject can be filled.

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Aug. 22, 1911.

(Hison) A Cowboy's Loyalty. Drama. 1000
(Powers) Black Cloud's Debt. Drama. ...
(Thamhouse) The Cross. Drama. ...
Aug. 23, 1911.
(Ambrosio) Gullars. Drama. ...
(Champion) The Confessional. Drama. ...
(Nestor) Allas Yellowstone Joe. Drama. ...
(Heliance) A Little Child. Drama. 980
(Solax) A Gray Bachelor. Comedy. ...
Aug. 24, 1911.
(American) Anna Harris in The
Swimming Marathon. Drama. ...
(Imp.) As a Boy Drama. Drama. 1000
(Italia) The Modern School of Italian
Cavalry. Scenic. ... 715
(Hix) Castles in the Air. Comedy. 1000
Aug. 25, 1911.
(Hison) Pioneer Days. Drama. 1000
(Lux) Bill Follows the Doctor's Or-
ders. Comedy. 450
(Lux) What a Pennyworth Did. Com. 450
(Solax) The Stampede. Military
Drama. ...
(Thamhouse) The Romance of Lonely
Island. Drama. ...
(Yankee) Retaliation. Drama. ...
Aug. 26, 1911.
(Italia) For a Straw. Comedy. 700
(Italia) Foolhead. Chapfeur. Com. ...
(Great Northern) A Traitor to His
Country. Drama. ...
(Powers) The Indian's Love. Drama. ...
(Heliance) The Godfather. Drama. 985
(Nestor) Mutt and Jeff and the Coun-
try Judge. Comedy. ...

MOTION PICTURE NOTES.

J. A. Stolman has acquired the Iris at Mc-
Alester, Okla., and will manage it in con-
nection with the Forum. Both the Iris and Forum
will offer Licensed first run pictures, with three
changes weekly.
Castro Brothers have opened the new Orpheum
at Butte, Mont., seating capacity, 700; all
appointments and accommodations strictly first
class.
The new Home Theatre, Portage, Wis., is
showing a big success under the competent man-
agement of Judson and Avery. In addition to a
fine line of pictures vaudeville and playlets are
offered.
The Pastime (Frodel and Schmidt, props.)
was opened Aug. 20 in Sheboygan, Wis. The
Majestic opened Aug. 5. The Unique is break-
ing all former records.
At Donaldsonville, La., the Happy Hour has
discontinued the use of Licensed service, and
will hereafter present independent films exclu-
sively.
Kaiser April, of the Edison Company, is spend-
ing her vacation at York Beach, N. H., and vis-
ited Dover Aug. 8.
At Tupelo, Miss., the Electric Theatrum
(Webster and Merriman) are giving three-dim
service to S. R. O. business; two machines have
been installed, thereby eliminating the intermis-
sions heretofore necessary to change films. Lala
Olson has charge of the ticket office.
At Memphis, Tenn., the Majestic Amusement
Company has accepted plans for the erection of
a new photo playhouse to cost \$10,000.

SAN FRANCISCO.

The Girl in the Taxi—Richard Bennett Closes—
Nance O'Neil in The Sorceress.

At the Columbia Henry Miller finished an agree-
able engagement and on Sunday night, 18, The
Girl in the Taxi opened to good business. About
the same time in presenting the play that was
here last year, Pearl Ringler is the star and
with her are Roy Sumner, Philip Branson of the
old circuit, Cecile Bretton, Isabelle O'Median,
Grace Walton, Francis Gollard, Jules Ferrar,
C. Pierson, and B. Bartlett. The play will run
two weeks.
At the Alcazar last evening, 14, Richard Ben-
nett presented the title in the revival of
The Lion and the Mouse. This is the last
of the star's engagement at this house. On the
evening of 21 Nance O'Neil will commence a
stock engagement at the Alcazar, opening with
The Sorceress. This house is owned by Fred
Belasco, the brother of David Belasco, under
whose management Miss O'Neil was starring a
short while ago at the Columbia. The star will
present a varied repertoire during her engage-
ment here.
Max Dill, late of Kolb and Dill, will reopen
the Harvey matinee 20 in The Rich Mr. Hogen-
heimer. This house has gone from the hands of
John Cort to Charles Mushman, who will man-
age it in the future, while Mr. Cort will take
over his new house that was started by Mr.
Cort of New York. Florence Roberts follows
Mr. Dill.
The Orpheum is featuring Nana, the dancer,
while the Empress has the Musicians, the Ber-
sons and Allan Douce.
The Spring Maid comes to the Columbia in
September.
Lambard will bring his opera co. to California
this week and Berani promises to come to our
city soon.
Miss Cowles, a cousin of Admiral Cowles, a
society mink of our city, has signed to play a
season with Max Dill.
Moving pictures will advertise San Francisco
at the International Congress to be held in
Chicago Sept. 18-20. Five thousand dollars will
cover the cost.
Mr. Meyerfeld has returned from Europe after
four months' absence, and has a number of no-
velties for the Orpheum circuit.

A. T. BARNETT.

SPRINGFIELD.

Claudia Lucas Delighted Her Friends—Court
Square Opens with The Red Rose.

The Poll Stock co. gave 14-10, for the first
time in stock. The Dawn of a Tomorrow, and in
it Claudia Lucas proved her quality. Her work
as Glad won flattering notice. E. J. Blunkall
played Sir Oliver effectively, as did Rogers
Barker Dandy. W. J. Richmond, the new heavy
man, was young Holt, and made an excellent
impression. Julia Varney's Bet was a good piece
of work, and of course Corinne Cantwell made
good as Polly, and Edith Campbell in the vamp-
ire part. The augmented co. had several of
the minor actors of Miss Elliott's support, and
with the Liebler scenery and stage direction the
performance was one of the most notable of a
season of notable productions. Are You a Mas-
on? 21-20.
Manager Stephen J. Breen took a short vaca-
tion in the Berkshires as soon as The Dawn

got running smoothly to packed houses. For
a man that works fifty-two weeks a year and
Sunday, a three day rest is a whole lot.
The Court Square opens Labor Day with The
Red Rose, the co. that Manager Fisher has
organized to play Western cities appearing. The
theatre has been overhauled and redecorated this
summer, and Manager Gilmore has some sur-
prises in store for the patrons.
Wardie Howard, last summer's leading woman
at Poll's, is visiting in town after closing her
season with the Prospect Theatre Stock co.
Jessie Pringle, formerly of Poll's and Salt
Lake City Stock co., is here, to be with her
husband, Warren H. Emerson, who is seriously
ill at the Weston Hospital.
The Springfield Elks gave one of their famous
clambakes, the twelfth annual, 17.
EDWIN DWIGHT.

WASHINGTON.

The Regular Season Opens with Attractions
That Prove Popular.

Washington, Aug. 22.—With Monday's com-
mencement regular season at the Columbia
and the opening of the Lyceum all of the the-
atres in Washington, except the National, which
opens early in September, are in operation.
The Belasco Theatre presents a preliminary
season with the Kinemacolor pictures. The Co-
lumbia Theatre, with the Columbia Players,
continues merging into the regular season with
out a closing night. The Academy of Music
struck a winning gait last week with A Fugitive
from Justice. The Gayety, under the Al.
Reeves's banner of burlesque, drew crowds, and
the Casino, a success under W. T. Kirby's di-
rection, presents a new show.
In Henry Arthur Jones's The Idlers the Colum-
bia Players again add one of the most bril-
liant and refreshing of the season's presenta-
tions. The cast: Colonel Sir Christopher Deering,
A. H. Van Buren; Gilbert Neapeau, George
W. Barber; George Neapeau, Frederick For-
rester; Edward Palmer, Everett Butterfield;
Freddie Tatton, Arthur Ritchie; Archibald
Coke, Stanley James; Gadsby, John M. Kilne;
Waiter at the Star and Garter, Willard Robert-
son; Mrs. Crepsin, Emilie Metville; Beatrice
Ehorne, Nina Metville; Lady Rosamund Tat-
ton, Carrie Thatcher; Dollie Coke, Jessie Gleas-
dinning; Lady Jessica Neapeau, Frances Nel-
son, and Ferris, Bessie Maxwell, a new mem-
ber of the co. and a talented young ingenue.
Next week, The Bachelor's Honeymoon.
Chase's offers the Guatemalan musical organ-
ization, the Marimba Band, with their unique
instruments, a wonderful success in standard
music and popular works. Mr. and Mrs. Gene
Holmes, of the Commuters' fame, in a
choice medley of stories and song; the Hanlon
Brothers and co. in the pantomime comedy,
Just Phor Phun; Miss Lee White and George
Perry in Smiling songs; the Ioleen Sisters,
startling aerial novelty artists, a foreign im-
portation from the Berlin Wintergarten, and
Madame Jacob's comedy does, including le-
cor, the talker. Next week's headliners include
Mlle. Simone D'Berri, the celebrated French
beauty, "Star of Midnight and Queen of Light,"
in the latest Parisian atelier creation, said to
rival in realism and effectiveness the canvases
of the ancient and modern masters of the art
of painting; Billy Montgomery and Florence
Moore; Middleton, Smiley and his including
Wounded Buffalo, a full blooded Indian, in A
Texas Wooling, and others.
The Chief of the Secret Service is the attrac-
tion this week at the Academy of Music. Harry
Fields heads a co. of marked ability. Next
week, The Cowboy and the Thief.
Following the current week's Kinemacolor
motion picture views at the Belasco will be a
visualization of Dante's immortal work, The
Inferno.
The Jolly Girls, with Matt Kennedy, a very
popular comedienne, head the current season
this week of the Lyceum Theatre. Charles
Barnett, Edward Bruce, James Dougherty,
Terrell and Simon, Sen. La Couvler, Clara Gil-
son, and the Flying Weavers are prominent.
Next week, Miss New York, Jr.
The Jersey Lilies proved a big opening at-
traction at the Gayety. Charles Waldron's Tro-
cadero follows.
The Casino's trump card this week was Johnny
Eckart and his six Summer boarders, presenting
the tabloid musical comedy, Love by Wireless;
Rogan and Raganthe known comedians; Ray
Fern, the "boy from Broadway"; Darle and
Emerson, musical comedians, and the Chifos
Troupe of Japanese equilibrist and jugglers.
Manager William H. Rapley, of the New Na-
tional Theatre, recently returned from an ex-
tended vacation in Pond Springs, has for a
week, directing the season's improvements in
the theatre, left Saturday to join Mrs. Rapley
at the Marlborough-Henham, Atlantic City, con-
cluding a fortnight's visit at the seashore, an
extended automobile trip through Canada, will
be taken, returning home the latter part of
September.
Howe's Travel Festival again crowded the Co-
lumbia Theatre Sunday night.

JOHN T. WARDE.

DETROIT.

The Bonstelle Company Made Good Record—
Week's Record Indicates Good Business.

The Bonstelle co. has won an exceedingly
warm spot in the heart of the theatregoing pub-
lic of Detroit, and the attendance has been
all that could be desired. In days to come it
is not unlikely that it will be the means of keep-
ing the Garrick Theatre open during the full
summer season. Wilfride 14 was capably pro-
duced. The Melting Pot 21-20.
The Sheehan Grand Opera co. divided the last
week of their engagement 14-10 at the Detroit
Opera House between Rigoletto, The Mikado,
and Il Trovatore.
Mlle. Simone de Bery, of Folies Bergere fame,
was the novel stellar attraction at the Temple
14-20, and the week's bill was in keeping with
the high standard which has been set by Man-
ager Moore. H. T. MacConnell monopolized a
goodly portion of the applause, and Elizabeth
Murray's character songs made a hit.
At the Lyceum Theatre 13-10, Thomas E.
Ryan was seen in a romantic embracing The
Bells. Dr. Jekyll and Mr. Hyde, and A Man
and His Wife.
The Orpheum Comedy Four gave a clever act
at Miles's Theatre 14-20, and Patching Broth-
ers' Musical Flower Garden revealed some novel
mechanical features. Manager Porter has ar-
ranged for some unusually strong bookings dur-
ing the next two or three weeks.
Considerable local interest is manifested in the
dramatization of Hallie Ruess's novel,
Satan Sanderson, in which Norman Hack-
ett is to star this season. Richard H. Law-

rence, of the Garrick Theatre, has realized the
dramatic possibilities of the book for several
years and, in conjunction with Miss Bonstelle,
of the Bonstelle Stock co., has been putting
the finishing touches on the work, although the
dramatization proper has been made by
Kirkland Alexander, Francis Bibbey, and Mrs.
Jane Martin, of this city. It is said that the
scenery will be built and painted in Detroit.
ELYP A. MARGNI.

BROOKLYN AMUSEMENTS.

Brighton Beach Houses Well Patronized—Per-
sonal Mention and Gossip.

Eva Tanguay came back to the Brighton
Beach Music Hall last week, and repeated her
success of a few weeks ago. Bert Levy, the
artist entertainer, scored a big triumph, and
pleased everybody. Welch Franc is well re-
ceived. Henry Horton, who was seen a few
seasons ago as the star in Eden Holden, won
favor in new playlet called Uncle
Lem's Dilemma. Mr. Horton was supported by
Louise Hardenburgh and Jefferson Oshbourne.
No better juggling act has been seen here in
a long while than that of Juggling De Lisle.
Elzie Lyle and Her Boys gave a pleasing song
and dance act. That of showing hands was
well received in an enjoyable instrumental act,
and Kelly and Judge offered a comedy acrobatic
act. The musical selections given by Louis
Reinhard and his big orchestra were, as usual,
excellent.
Another dazzling array of real talent was at
the New Brighton Theatre last week. It is un-
necessary to say that Stella Mayhew, assisted
by Billie Taylor, made a great hit, or that
Tempest and Sunshine brought down the house.
The Blues in The Wishing Tree proved a fine
opening number, and the two Russes, Beaud
McCurdy, caused many a laugh. Joe Keno and
Rosie Green pleased with their singing and dan-
cing, while Leo Carillo made his usual good im-
pression. The Bell Family also scored in their
musical number. Fred Bond and Fremont Ben-
ton scored heavily in a comedy called
The Horns of the Altar. Howard and Howard
had everybody laughing from start to finish.
The Lator Brothers, acrobats, were clever.
An important step in the advancement of the
motion picture, that of showing them in
natural colors, was demonstrated for the first
time in Brooklyn at the Shubert Theatre last
week. Robert Jones demonstrated the pictures
in a most entertaining and intelligent manner.
The Empire Theatre opened for the season last
week with a large, enthusiastic audience. The
New Century Girls was the attraction. The
performance began with a two-act laughable farce
called The Two Pickers, with Tom McRae and
Joe Madden furnishing most of the fun. The
olio included Davis and Marville, Parisian whirl-
wind dancers, and the Runaway Four, the youngest
quartet on the stage, and the Four Musicians,
arts, and Dick Knowles with jokes and funny
stories.

The Casino Theatre also opened for the season
last week with The Whirl of Meth.
Edwin F. Reilly, press representative of the
Corse Payton Amusement Company is back "on
the job." During his short vacation Mr. Reilly
spent his idle moments in writing a dramatic
sketch entitled The Girl, which will
soon be seen at one of the local vaudeville houses.
E. Barrett and Stuart Bebe have been signed
for the Gotham Stock company for this season.
The Orpheum Theatre opened for the season
last week with The Girl of the Year, and
with Miss Winslow and George Allison in
leading roles.
George Fisher, formerly of the Corse Payton
Stock company, came from New York and
North in one of their new burlesque companies,
opening at the Columbia Theatre, Manhattan.
Payton's Theatre will begin its twelfth sea-
son 28, when the cast will include Maude
Patton, Phillis Gilmore, Joseph W. Garard,
Grace Fox, Ethel Milton, Charles Greer, Frank
Armstrong, and Harry E. McKee, who will be
the new star attraction. The orchestra will again
be under the direction of Frank H. Smith.
Phillis' Lyceum opened with The Girl of
Earle Ranch 7.
Arrangements have been completed for a cham-
pionship baseball game between the New York
Club, the theatrical champions of 1910, and
Charles Granewin's Club of Long Branch. The
game will be played at the annual outing of the
Timothy D. Sullivan Association at Bonham's
Grove, College Point, N. Y., on the afternoon of
Aug. 28, and the trophy will be a silver lov-
ing cup presented to the winner by Senator Sul-
livan. Last season the New York Club defeated
the Friars and Mr. Fields won possession of the cup
donated by Senator Sullivan on that occasion.
CHARLES J. RUPPEL.

PITTSBURGH.

Lawrence Evart and Irene Warfield Popular Here
—Congratulations for Cliff Wilson.

Pittsburgh, Aug. 23.—The Lyceum offers one
of its strongest favorites the current week. Be-
verly of Graustark, which always draws large at-
tendance, and is presented by an adequate co.,
headed by Lawrence Evart and Irene Warfield.
Next week, The Treasures of the East.
The Gayety commenced its season 21 with Al
Reeves's Big Beauty Show, and it is one of the
best cos. Mr. Reeves has formed. The theatre
has been thoroughly renovated during its closed
period and presents a very inviting appearance.
The Jersey Lilies follows.
Moths, in which the Harry Davis Stock co. is
seen this week, is well presented in every way.
It is announced that this co. will return to the
Duquesne the coming week to make way for
the vaudeville season.
The Pittsburgh Hippodrome has another large
bill this week, and the principal features are
Co-Dore in The Globe of Death; the Carroll
Gillette Troupe, human jugglers; Sansome and
Delian, heavyweight jugglers; the Fitzgerald
Juggling Girls; the Four Baltus Brothers,
acrobats, and Edith Raymond's act with a bi-
cycle on a tight wire.
The Sam Devere co. is at Harry Williams'
Academy this week.
Clifford (Cliff) H. Wilson has been ap-
pointed State and Havilland director of the
fare of the Lyceum, succeeding the late B. M.
Gulick, and that no person is more worthy and
capable for the position cannot be gainsaid.
Congratulations are in order.
ALBERT S. L. HEWES.

REFLECTIONS.

The Lambs went by special train on Aug.
13 to Long Beach to participate in an en-
tertainment for the benefit of the Long
Beach Volunteer Fire Department at Hotel
Nassau. Frank Keenan was master of cere-
monies. Harry Williams sang his song.

"I'm Afraid to Go Home in the Dark."
Other entertainers were Louise Dresser,
Charles Vance, William Collier, and George
M. Cohan.

William A. Brady has sent his general
manager, Charles D. McCaul, to Europe for
the first vacation he has had in several
years. Mr. McCaul's health gave way
about two weeks ago in Boston, where he
was arranging for the opening of Over
Night, and he was forced to retire to his
home at Sheephead Bay.

A Wild West show has invited itself to
celebrate Labor Day in Kansas City quite
without consulting the tastes of the city
fathers, who issued a ukase two years ago
forbidding any such organization to visit
the municipal precincts on Labor Day,
Fourth of July and Christmas. The City
Council will delicately intimate to the cir-
cus that it is *persona non grata*.

George L. Baker, head of the Baker the-
atrical enterprises on the Pacific Coast, was
married in Medford, Ore., to Mrs. Clara
Galloway on Aug. 7.

The Polles of 1911 start on their road
tour on Sept. 4. Bessie McCoy will head
the organization.
Anna Jordan and company, including Er-
minie Whittill, finished a tour of the Pan-
tages Circuit on Aug. 4. J. C. Matthews
is now booking the act, which is called Be-
fore the Play. On Aug. 28 they will begin
a tour of the Miles time.

Franklin Fyles, who died on July 4, left
his \$5,000 personality to his widow, Sarah
E. Fyles.

Charles A. Sellen, who has been success-
ful the past year with the musical extrava-
ganzas, The Cow and the Moon and The
Cat and the Fiddle, is sending both these
attractions out again this season. Each
has been provided with a new scenic dress-
ing. Harry B. Watson is at the head of
The Cat and the Fiddle company and Ed
Gilmore, William Gross, Maude Amanda
Scott, Hazel Rice, and Will N. Hanel are
some of the principals of The Cow and the
Moon. The executive staff for The Cat and
the Fiddle includes Edward Manley as
manager and Foster Moore as agent. For
The Cow and the Moon, E. F. Maxwell is
manager and William E. Raynor is agent.

DATES AHEAD

(Received too late for classification.)

ADAM FOREPAUGH AND SELLS BROTH-
ERS' CIRQUE: West Union, Ia., 23. De-
corah 24. Richland Center 25. Beloit 26.
Freeport 28. Burlington 29. Monroe 30. Platte-
ville 31. Harbois Sept. 1. Winona 2.
ALIAS JIMMY VALENTINE (Liebler and Co.,
mgrs.): Columbus, O., 28-Sept. 2.
BARRIE, THE (Maurice Barham, mgr.):
Petaluma, Cal., 25. Santa Rosa 26. Vallejo
27. Napa 28. Woodland 29. Sacramento 30.
St. George Valley 31. Nevada City 2.
BEVERLY OF GRAUSTARK (Eastern, J. G.
Delamater, mgr.): Pittsburgh, Pa., 21-26.
Northfork, W. Va., 28. Bluebird 29. Bristol,
Tenn., 30. Johnson City 31. Morristown Sept.
1. Aniston, Ala., 2.
ONVICT'S DAUGHTER (Ed. Anderson, mgr.):
Chicago, Ill., 27-Sept. 2.
FLIRTING PRINCESS (Mort H. Singer, mgr.):
Bloomington, Ill., 23. Peoria 24. Muscatine,
Ia., 25. Cedar Falls 26. Des Moines 27-29.
Sioux City 30. Omaha, Neb., 31. Sept. 1.
Cherokee, Wyo., 2.
GILLESPIE, ARTHUR. PLAYERS: Rockford,
Ill., 24-26. Beloit, Wis., 28-Sept. 2.
HEART BREAKERS (Mort H. Singer, mgr.):
Joliet, Ill., 27. Danville 28. Decatur 29.
Jacksonville 30. Hannibal, Mo., 31. Quincy,
Ill., Sept. 1. St. Joseph, Mo., 2.
HIMMELIN ASSOCIATE PLAYERS (Ira E.
Earle, mgr.): Marion, Ind., 21-26. Jackson,
Mich., 28-Sept. 10.
HIMMELIN IMPERIAL STOCK (A. H. Gray-
bill, mgr.): Greenville, O., 21-26. Wapakoneta
28-Sept. 2.
MILANO DANTE'S INFERNO (No. 1: William
Evans, mgr.): Baltimore, Md., 21-26. Wash-
ington, D. C., 28-Sept. 8.
MILANO DANTE'S INFERNO (No. 2: S. L.
Warner, mgr.): Montreal, Canada, 21-Sept. 3.
MILANO DANTE'S INFERNO (No. 3: James
F. Sullivan, mgr.): Chicago, Ill., 26—inde-
finite.
MILANO DANTE'S INFERNO (No. 4: Harry
Scott, mgr.): St. Louis, Mo., 26—indefinite.
MILANO DANTE'S INFERNO (No. 5: Harry
B. Reynolds, mgr.): Brooklyn, N. Y., 28-
Sept. 2.
MILANO DANTE'S INFERNO (Wells Amuse-
ment Co. Co. A): Richmond, Va., 21-26. Nor-
folk 28-Sept. 2.
MILANO DANTE'S INFERNO (Wells Amuse-
ment Co. Co. B): Nashville, Tenn., 28-
Sept. 2.
MILANO DANTE'S INFERNO (Feighery and
Place, Co. A): Providence, R. I., 28-Sept. 9.
MISS NOBODY FROM STARLAND (Mort H.
Singer, mgr.): Vancouver, B. C., 28-30. Vic-
toria 31. Bellingham, Wash., Sept. 1. Ta-
coma 2.
MONG, WILLIAM V.: Kenosha, Wis., 27. She-
boygan 28. Green Bay 29. Wausau 30. Menom-
inee 31. Stillwater, Minn., Sept. 1. St.
Cloud 2.
PAID IN FULL (Wagnhals and Kemper,
mgrs.): Newark, N. J., 28-Sept. 2.
SPRING MAID (Werba and Luecher, mgrs.):
Cedar Rapids, Ia., 23. Lincoln, Neb., 24. North
Platte 25. Cheyenne, Wyo., 26. Denver, Colo.,
27-Sept. 2.
STAMPIDE, THE (A. G. Delamater, mgr.): Al-
tona, Pa., 28. Huntingdon 29. Greensburg 30.
Connellsville 31. Rochester Sept. 1. Cambridge,
O., 2.
TEMPEST AND SUNSHINE (Woods and Chalk-
er, mgrs.): Webb City, Mo., 27. Nowata, Okla.,
31. Claremore Sept. 1. Henryetta 2.
THIEF, THE (Eastern, Geo. A. Sullivan,
mgr.): Athol, Mass., 29. Turners Falls 24.
Greenwich, N. Y., 25. Binghamton 26.
TWO MERRY TRAMPS (G. E. Vetter, mgr.):
Mason City, Ia., 28. Marshalltown 27. Ames
28. Webster City 29. Benwick 30. Laurens 31.
Alcona Sept. 1. Emmetsburg 2.
WILSON, AL. H. (Kilday E. Ellis, mgr.):
Allentown, Pa., 31. Reading Sept. 1. Harris-
burg 2.
WOODRUFF, HENRY (Mort H. Singer, mgr.):
Kansas City, Mo., 18-20. Atchison, Kan., 27.
Topeka 28. St. Joseph, Mo., 29. Des Moines,
Ia., 30-Sept. 1.

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